

# THE ETUDE

PRESSERS' MUSICAL MAGAZINE

JUNE, 1917



LOUISE HOMER

PRICE 15 CENTS

\$1.50 A YEAR



"Open your mouth and shut your eyes,  
And I'll give you something to make you wise."

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## 1917-1918 Teachers—Prepare Now for a Brilliant Successful Season!

### America's Greatest and Strongest Bank

the National City Bank of New York  
—has just issued a statement predict-  
ing widespread financial prosperity  
for next year.

### Preparedness is the Modern Law of Success

Here are five ways in which the music  
teacher may prepare to get full bene-  
fit of the great prosperity.

- 1—Make a sensible, progressive plan  
to extend your teaching business  
through greater activity and bet-  
ter methods.
- 2—Canvass your pupils now and get  
them to make reservations for les-  
sons next season.
- 3—Set the opening date of your sea-  
son now and keep advertising it  
in print or by word of mouth all  
summer.
- 4—Send at once for the latest and  
best teaching material; order  
what you require—not one  
week before the opening of  
your season, but as many weeks  
in advance as possible. Deliv-  
ery will be made at any date  
specified.
- 5—When the first pupil steps over  
your door sill in September, let  
him greet a teacher ready in every  
way, down to the last instruction  
book or the last sheet of music  
—nothing missing.

### Optimistic, Intelligent, Active, Happy, Ready

teachers will be the ones who will take  
advantage of the wise prediction of  
New York's \$500,000,000 bank. Will  
you be one, by starting your Prepar-  
edness campaign to-day?

**President Wilson has Strongly Urged**  
all citizens in all callings to start at  
once and redouble their efforts. Our  
national stability depends on this.  
Teachers do your share!

**A Magnificent Opportunity**  
awaits all teachers who are **READY**  
to grasp it.

**The Continued and Pronounced Suc-  
cess of the Theo. Presser Company**  
indicates how profitable and conve-  
nient thousands of teachers have found  
the Presser service.

### Prepare for Next Season's Needs

Instruct us at once to make ready  
everything required for next season's  
work. If there are decided preferences  
give lists of pieces, studies, etc., or just  
give the outline, how many pupils are  
expected, how divided as to grades,  
and our experts will get to work. A  
generous supply of music, **returnable**  
**if not used** at the end of the season  
1918. Tell us when the music is to  
be delivered. Let us send particulars  
as to our system of mail order dealing,  
including the On Sale plan, and inter-  
esting, money-saving catalogues.  
Small accounts as welcome as large ones.

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A BOOKLET, "PROGRESSIVE WAYS OF SECURING NEW PUPILS," BY ALLAN J. EASTMAN, SENT FREE UPON REQUEST

Music Publishers, Mail Order Music Supply House. Equipped to supply any School,  
College and Private Teacher in U.S. and Canada with their every educational musical  
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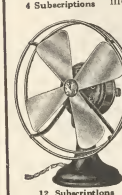
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EKKO, instant heat cooker is one of the most useful articles, for heating baby's milk, boiling eggs, preparing tea and coffee and heating water, etc., without the bother of making a fire.

The windshield and stove-rising supplied in this cooker adapt it to outdoor use; the windshield prevents flame from spreading and blowing, thus generating instant heat. The saucepan with this set is made of pure aluminum, and will not rust or corrode. Two Subscriptions.



## ICE CREAM FREEZER

Four Subscriptions. The "GEM" Ice Cream Freezer was presented in the best in the world, double action, freezing cream in a nominal time. Cream is covered as to thoroughly protect inside from either salt or ice. This freezer is really and truly a "Gem." Capacity, 2 quarts.

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## PRESSER'S MUSICAL MAGAZINE

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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## The World of Music

"How many a tale their music tells"—Thomas Moore

## Abroad

The London Musical News makes a plea for Wagner in one of its recent issues, contending against those "exclusives" who would have none of it because it is German.

One firm alone sells 25,000,000 talking machine records a week, according to a London report.

It is reported that the Queen's Hall, London, now has a large number of women in its personnel owing to enlistments in the war.

A SOCIETY has recently been established in Moscow in memory of the great Russian modern composer, Scriabin.

AT LEAST one opera house in Europe has profited by war conditions. That is at Monte Carlo where this season is said to have been the most brilliant and successful of all. It is perhaps at this time of dire distress when Fate is playing such a high hand, that men and women should run in greater numbers to the gaming tables. Monte Carlo is the gambler's paradise and the war has quickened the interest in it according to reports.

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MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on manuscript and music-staff are solicited. Although every possible care is taken the publishers are not responsible for loss or damage to manuscripts in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding the issue in which insertion is desired.

THEODORE PRESSER CO., Publishers,  
1712 Chestnut Street, Philadelphia, Pa.

At Home

MUSICAL possibilities of the wireless telephone are being developed by Dr. De Forest, at his laboratories at High Hill, New York. He has recently sent out to the owners of radio stations within wireless distance of the Forest Laboratories "an invitation to listen" to music broadcasted by the telephone.

There are at least 200,000 amateur wireless outfits in the United States as possible subscribers to such courses.

A NEW American tenor, Carlo Hackett, is credited with a great success at his debut at La Scala, where he sang the Duke in *Bohemia*.

HARRISON M. WILD has resigned as the director of the Chicago Academy of Music Club, after serving for nineteen years. His work during that time has been praised in the most commendable manner possible for its artistic value and for its vocal effectiveness.

OPERA is to be part of the work at Columbia University next summer. The music director will be Eduardo Petri, director of the chorus school of the Metropolitan Opera House. The company will be known as the Summer Season Grand Opera Company. The opera house will be the gymnasium of the university, which seats 2,500 people.

PROF. GEORGE HEINZ HOWN, well known to Etude readers through his contributions and at one time a member of the New England Conservatory, died at his home in Boston in February. Professor Hown was born in 1845 at Norton, Mass. He studied in Boston, Leipzig and Berlin. He was the author of many musical books.

HOOPER N. BARTLETT, distinguished American composer, has passed his seventieth birthday. In honor of the occasion, his friends tendered him a dinner in New York City.

As effort is being made by music lovers in St. Louis to raise a fund that will enable the St. Louis Symphony Orchestra to tour, the following: all teachers required to have a certificate to teach in the school of music examination by the board of the state to examine all applicants for a certificate; in California there is a law before the legislature for the purpose of providing the following: all teachers required to have a certificate to teach in the school of music examination by the board of the state to examine all applicants for a certificate; in California there is a law before the legislature for the purpose of providing the following: all teachers required to have a certificate to teach in the school of music examination by the board of the state to examine all applicants for a certificate; in California there is a law before the legislature for the purpose of providing the following: all teachers required to have a certificate to teach in the school of music examination by the board of the state to examine all applicants for a certificate; 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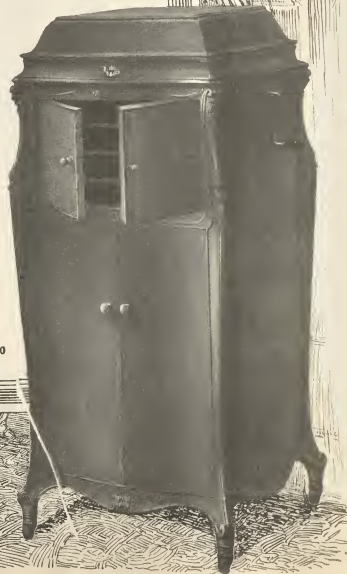
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# THE ETUDE

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JUNE, 1917



## Music, Now, More Than Ever



NEVER was the need for music greater than at this moment when war has driven the minds of men to the brink of insanity. The opportunity for the musician is greater now than ever. Do not consider the mere material side of the question. It is true that "war times are boom times"—it is true that the music halls and opera houses in the great cities of Europe have been crowded to the doors all during the present war—it is true that when Gottschalk came from South America to New York during our own Civil War he found, to his amazement, a greater demand for music than ever—it is true that the wise musician, who is willing to work and plan twice as hard now as at any time in the past, may earn more than ever before, but, laying all these material considerations aside, this is the time when every American desires to do his highest duty to his home land. There is abundant employment for every man and woman, who can be spared from the conflict, but that is not enough. Every true-hearted American wishes to do more.

Our President, in his remarkable message urging all Americans to double their efforts, may not have thought of the work which the music makers can do, but there is a great work nevertheless. The ETUDE for years has been presenting the opinions of foremost men in all stations of life upon "Music as a Human Need." Music now is one of the great safety valves of the universe. Mme. Carreño, in the interview she has given THE ETUDE in this issue, indicates what part music is playing in Europe at this time. Your part here may be proportionately significant.

THE ETUDE, during coming months, will do every thing in its power to stimulate new interest in the art. It is highly important for teachers and musicians to cooperate with us in this, as every new field of musical interest created by a new ETUDE reader means additional opportunity and security for the teacher at this very vital time.

THE ETUDE is confident that the great crisis which has come in the affairs of the world will find America strong in those characteristics which make us proud to bear the name American. Profiting by two years of observation of the conditions in Europe, isolated by two great oceans, fully capable of providing for our needs in all emergencies, with every possible line of human activity speeded up to twice its normal pace, with high principles and noble aims we may have absolute confidence in our destiny. Music will help all America maintain its mental balance. It will help us in our fight for principles and at the same time spare us from the insanity of hate.

This is the hour! Let all musicians arise to new vigor and do their important part.



## What To-Morrow May Bring



WHEN Peter Cooper built Cooper Union in New York as a monument to his ideas upon free education he was way ahead of his time. Cooper Union, for instance, was the first building with iron beams—the forerunner of modern fireproof buildings. But Peter Cooper was not satisfied with that. He knew that his five-story building would survive until a time when people would be carried up and down stairs, instead of walking. There were no passenger elevators in use in his time, but he was certain that such a thing would be per-

fect and come into common use. Accordingly, he built his building so that ample room was left for elevators. Peter Cooper's long suit was foresight.

Foresight is one of the rarest of qualities. For the most part we live in to-day, if not in the ashes of our yesterdays. Musicians are particularly prone to live a day-by-day existence: they rarely see or attempt to see what to-morrow may bring forth. Every music teacher should have a plan, every student should have a plan. Every month and week for the next year—or two years—should be charted out as carefully as the mariner charts his seas. It is the only way in which to determine progress. If you have never made out a plan of this kind, try it now, and see how much better your work will be.



## The American Piano



BE proud of the American piano. The accomplishments of American inventors in this field are very high. We can not, of course, mention special manufacturers, but a glimpse at the records of the U. S. Patent Office shows how great has been the effort of American piano makers to produce a newer and better instrument at every step. Some inventions prove undesirable with time, but the best are jealously retained. Many American manufacturers are continually competing for the best labor and the best materials in the field. Last year our exports of pianos exceeded all previous records. The United States Department of Commerce reports show that our exports of these instruments have leaped in value from \$335,200 in 1901 to \$2,087,600 in 1916. We send over 5,000 pianos a year to Australia, New Zealand and the Philippines. Last year 500 American pianos went to Africa. It is not at all unlikely that in 1917 we shall again greatly increase our piano exports. Surely this is a time of boundless prosperity, despite "wars and rumors of wars."



## If I Only Had A Chance



CHANCE? Probably you now have all the chance in the world. One might define the great composers as "men who never had a chance at the outstart of their careers." Only a very few of the real masters have had anything other than the most humble parentage. Many of them have come from the ranks of tradespeople and so-called "menials." A mere list of the fathers of some must be an incentive to the young person who thinks that "chance" means being born with a golden spoon between one's baby gums.

Beethoven's father was a chorus singer.  
 Cherubini's father was a local fiddler.  
 Gluck's father was a gamekeeper.  
 Haydn's father was a wheelwright.  
 Handel's father was a barber.  
 Palestrina's father was a waiter.  
 Rossini's father was a baker.  
 Spontini's father was a farm laborer.  
 Spohr's father was a country doctor.  
 Wagner's father was a police court clerk.  
 Verdi's father was a day laborer.

Be proud of your parentage and remember that all the "chance" in the world is right in front of you now, if you are big enough to grasp it.



By Ernest Newman

### Concentrated Music

And if we turn our eyes from these conscious experimenters to a composer like Strauss, who is saved from the erratic movements of the others by the fact of his being knee-deep in the *débris* of a decaying tradition, we still see the effort to open a new field of music. In Strauss's case it takes the cautious form, clearly visible in much of his later work, of a tentative return to Mozart.

It will not be a case of going back to Mozart, but of the coming of a modern Mozart, who will instinctively absorb whatever is really vital in the idioms of our day and give it back to us in a sublimated form. He will probably do this by being ignorant, either by accident or by choice, of most of the music of his fellows, and wholly free of the deadening influence of the academies.

When we see how much of other people is put into a young musician's head in the process of making a composer of him, the wonder is that anything at all of himself remains. What he needs is the minimum of the second-hand experience of tradition and the maximum of the first-hand experience of life. With the freshness of Mussorgsky's nature, it is the fact that his feelings and his circumstances saved him from accumulating that vast store of second-hand feelings that with most composers does duty for an individual observation and garnering of life. Most composers can each have seen the minimum of his kind that nature has produced. There must be many like him born every year; but, presumably, the individuality is ground out of them by education and the influence of the past. Mussorgsky's nature helps us, I think, to understand what is wrong with so much of the music of the day.

## Keep a Journal

By Ruth Bailey

Now, I am sure that when your year of study draws to a close, and the doubtful question, "What have I accomplished?" comes up before you, if you will glance over the pages of your journal you will proudly answer, "wonders."

## How To Go About Sight-Reading

By Viva Harrison

## How To Go About Sight-Reading

By Viva Harrison

III. Foresee what is going to take place. Look at least one measure in advance. Never look back—because what has happened can never be improved.

V. Avoid playing pieces beyond your mechanical skill, as this custom will result in stumbling and halting. Train yourself to overcome sudden difficulties

VII. Every day sight-read pieces of the same or lower grade than those you are studying. More difficult pieces may be played with four hands—duets and concertos.

### Saving Time in Practice

By Frederic W. Burry

Saving No. 1

One important feature that belongs to the practice hours is the art of memorizing. And it is here where concentration particularly comes in. Distraction of mind is mostly laziness. A willing spirit but weak flesh. And just here the Will should exercise its authority. Calling the wandering thoughts to order, that there may be creative activity that will be worth while. For art is simply work well done.

Some self-denial is necessary; but the results will fully compensate.

Saving No. 2

seventh.

Our great artists admit that they have to work two or three years at their material before they can consider it fit to play in public. Not that there is any disagreeable drudgery in doing this; that itself is a joy—the artistic joy. But it is a long and simply boring—this taking care of something much about reaping will be profitable and pleasurable if they are undertaken in a sort of religious spirit of devotion and love. The great masters of the past have had no mere consideration of duty. Most of the masters have considered it better to spend time over the careful and detailed study and practice of suitable pieces than to labor constantly with what they called "the vulgar." They would not be ignored by any means; but technique, with all its importance, is only a means to an end; it is not everything, and indulged in to excess inclines toward sheer mechanical and automatic work. The great masters, for little concentration or musical thought.

Saying No. 3

The limiting of one's self to a workable variety of selections does not imply that one should only have a meagre repertoire. It is the extreme of a versatility that is only superficial which should be guarded against. Change and variation are essential in their way. Contrast helps; a sane mixture of musical material is not out of place.

### Distribution of Practice Time

And just here we are asked by some, "How shall the mind be distributed? Is it to be distributed?" No dogma can be laid down. Temperament has to be reckoned with; character and special requirements. Some are naturally quick in one direction, some in another. Some memories are quick at one thing, others at another. Some are quick and so on. Certainly an indolent person or a phlegmatic nature will make a congenital corresponding expression when at the piano. None of us is quite equal in all things, and the more we know of each individual cannot be ignored. Just how much we can conquer ourselves is a question, but it is obvious this desired self-conquest is not going to be accomplished in a day; we must be content to unfold, checking and improving, there and with-out haste being willing to grow.

JUNE 1917

An Interview Secured Expressly for THE ETUDE with the Noted

Piano Virtuoso

MME. TERESA CARREÑO

## Talent in America

There is an immense amount of talent in America—wonderful talent. Americans know how to work and are willing to work hard, but their talent needs careful direction. The first thing that must be done with the American pupil is to remove the spirit of com-



MME. TERESA CARREÑO.

mercantilism. He must abandon all idea of making money from his art and think of the art itself. Hundreds of pupils have come to me with the sole purpose of utilizing their educations to make money. They have little thought of adding beauty to the world. Their main idea seems to be how to put money in their pockets. Of course they may accomplish this, but if they think only of the money, their chances of becoming fine artists are greatly reduced. Let them first perfect their crafts, and the money will come. The Arts and commerce are born enemies, and more antagonistic than are England and Germany now. They never shake hands.

[EDITH'S NOTE.—It is some time since THE EDITOR has been privileged to present an interview with the pianist for whom the term "The Valkyrie of the Keyboard" has been reserved. Miss Carreno is proud to be the first woman to have won the highest honors of the Conservatory of Music in Paris. With her husband, Signor Tagliaferri, she is a citizen of the United States, despite her residence in Europe for some years. A pupil of Gottschalk, Mathias and Rubinstein, the friend of all of the leading artists of the time, she stands at the pinnacle of accomplishment which is envied by all. As the teacher of her own pupils, she has been successful in the training of many. Edward Macdowell, she has many interesting incidents to relate, one of which is given here, although it is to be considered in the following interview.]

They have a cert, receptive minds and they acquire technique rapidly when they are not so tense and rigid that relaxation becomes difficult. The basis of all this technique is sensible relaxation. I have never seen a so-called modern or relaxed method of playing the piano. It is a distinction which I have never been particularly interested in claiming. Leschetizky said to me, "I am not interested in claiming to play the piano in the manner in which you manage your hands. Tell me, is it something you have studied or is it instinctive?" I do not know just what he meant as I had always played the piano that way. He said, "You are not. Later on, d'Albert said to me, 'You are the only person I know who can play the Liszt *Sixth Rhapsody* as it should be played and not get tired at the end.'"

He said, "I am quite sure that you heard me play the *Butterfly Etude* of Chopin, and said, 'What is it that you do to get that limpid effect?' This made me curious, and then I discovered that I had instinctively been playing the piece in the manner that you had been playing it, against my confederates. To me the first consideration was the music itself, the medium always comes second. As I have had experience as an opera singer and as a conductor, I am sure that the problem presented itself differently to me."

At the piano to keyboard my first object was to attain the musical end by the technical means that would offer the least resistance. The body must be in such a state that it will immediately respond to the command of the mind. This is always best accomplished through the relaxed arm. The tone-colors are in the arm. The painter cannot always paint red, or green or blue. He must have a palate full of colors. With a rigid forearm, fingers and hand are like hammers, and a hand forcing motion is like a butcher's cleaver, and the tone-colors are so lacking in variety, so hard and unengaging that it is a marvel to think that such a school of instruction could ever have been in the supremacy for many, many years. The tone-colors are all in the arm—the relaxed arm. Of course, there are times when stiffness is necessary in piano playing, just as angularity is essential in some kinds of art. It is just as silly to play such a work with a relaxed arm as it is to play a concerto with a stiff arm.

Tausig *Marche* is a work in which the relaxed arm is essential. It would be to play a dreamy Chopin nocturne with fingers coming down upon the keys like the triegiers of an old-fashioned flint-lock gun.

Notwithstanding the old-fashioned rigid school "as she was taught," the great pianists of the past and present have played with great relaxation. Rubinstein is particularly a case in point. Playing to him was a real joy. He never made a mistake, and he never touched the keyboard. Everything was easy and simple to Rubinstein because he did not try to make a machine of himself. I have known of many cases, of what had been called a nervous breakdown, to be entirely cured by a change in method of study. One case in mind was a pupil from the West. She was so nervous that she could not play. She was not intelligent enough to understand the many exercises, apart from the piano, and insistence upon relaxation, she became an entirely different kind of person. Her playing improved immensely.























## Two-piano Playing as an Incentive to Study

By Mrs. Burton Chance

In music, there is no incentive so keen, so prompt, so life-giving as two-piano playing. Indeed, as a means of pumping vitality into the dead work of the average piano student, of absolutely waking up his mind and asserting a new desire, nothing is so effective as the simple, direct, and nothing like it. Modern educators have simplified the whole idea of child-training by bringing it down to one thing—incentive. Provide a sufficiently strong incentive and even the problem of the difficult child is solved. The incentive is the carrot, and the difficult child is sold. But, unfortunately, at the child, but at the parent, and tell him he has failed to find the proper stimuli. Hard on the parent, perhaps, but more than probably true. Suppose we apply this theory to the study of music. If a child has no interest, no eagerness, no desire to learn, and if he "hates to practice," you have probably not found a strong enough incentive. Incentive and enthusiasm must be the basis of all live teaching. I cannot imagine a better investment in a child's future than to give him a strong incentive to play the piano. If a child is not getting a new idea every year, he is not getting a new idea for a few months every year.

Have you ever thought that there is something narrow, limited and almost, one might say, *local* about the early steps of piano technique? Violent, hectic, flat and unrelentingly one-dimensional, this accompanist spirit, which increases a thousandfold the joys of interpretation, even while the hill of difficult study looms high. The piano is a particularly ill-suited instrument for this. Violent, hectic, flat and unrelentingly one-dimensional. Like the harp and organ, it stands by itself, and unless the child happens to be very gifted, what he gets out of it in the beginning is limited, and his enthusiasm is rather apt to grow on other trees less deviously far away. To provide against this possible waning of enthusiasm give the piano student two-piano work. An absolutely new world opens up before him. He is suddenly taken on the blessed bond of fellowship. At once there is a "jacking up" of his will, a new life-giving incentive, and his whole emotional outlook changes. He begins to realize that he is not alone, that should rightly belong to one who studies music.

But why is this the old familiar duty enough, someone may ask, why must there be always something new, cannot exactly the same result be obtained from systematic duty-playing? The result simply is not obtained, that is all. There is no spirit in duty-playing, no *ethos* in duty-ment, no sport and no pleasure to overcome, no vision. I do not know why this should be so, but that it is, I think, is undeniable. Sitting side by side at the same piano, looking over at the other page when necessary, and by the aid of an occasional nod or even point "keeping in" is a very different matter, indeed, from the playing in a distinct solo upon the instrument, each musician playing very much with the fact someone else is playing upon another instrument, each solo, though coinciding a difficult and entire work.

A single mistake of time or expression or repetition utterly confounds the whole when two pianos are used. It is, therefore, one of the best of mental gymnastics. It helps the memory and increases the power to concentrate, that power which is in many of us so fatally weak.

To play well in two-piano work one must be more than a "good guesser" (with which meagre and thin-blooded accomplishment many dual-pianists are content) and must be able to "feel" the music at the "upbeat," as the old Scottish said—sensitive to every variation of tone the pianoforte is capable of rendering. And, above all, one's musicianship must be correct, for no matter how good your art is for this reason, that two-piano playing is so excellent a thing for beginners, training them to be exact and, at the same time, stimulating their lagging enthusiasm.

Two-piano playing is a pleasure to everyone who may be made delighted. Sit yourself down at the second piano with your child or pupil, however apathetic she may be, and see the clouds roll up like mist before the sun. The immediate springing of a new interest in music, the distinct and lasting relish is given, work becomes a sport. To "keep her end going" is an all-important delight, and the enthusiasm of working it out together eats up the weary hours until, to one's surprise, the time has flown. The child, who has been teased, with instructions and threats, the desire to do again.

A comforting thought to many of us is that one does not have to be very expert or very far advanced to enjoy this pleasure. It is quite possible to begin the two-piano studies early in one's musical career. Of course, a child cannot jump from light opera or ragtime into successful duet-playing. But for a child who has had a serious musical training, a child, let us say, who can play Kullback and simple Mozart and Bach selections, quite a field of duo-music is within his reach. In fact, I know a little girl of only eleven who has quite a repertoire of two-piano music, which she plays most acceptably with her grandmother.

### Useful Two-piano Material

About the best point of departure for easy two-piano study is, I think, the charming Clementi Sonatina collection—easy, beautiful and splendid training both for fingers and taste. These, in themselves, played well, will form no mean accomplishment. Arensky has written a delightful little book of variations and canons, and there is Grieg's masterful second piano part in the Mozart Sonatas. The easier ones may very profitably be begun at this stage and gradually grown into as the child advances. Boccherini's popular *Minuet* is arranged for two pianos, also Weder's *Invitation to the Dance* and some of the selections of Joseph Lullu have composed. There is also a beautiful duo called *Allegro Brillante*. There is also a little set of variations by Franz Wilm. Gurliert's *Eight Melodious Pitches* actually completes the list of easy two-piano music available, as far as I have been able to discover.

Such a little repertoire is not only enormously profitable to the child as a matter of training, but is, I believe, one of the surest ways of deepening and broadening his grasp upon the musical life, of giving him incentive and of surely planting that love which, if it is to bear golden and immortal fruit, he must make a part of himself during his formative years. The best way to prove this assertion is to give my suggestion a trial!

## The Brusqueness of Brahms

As a composer, Brahms had a certain affinity to Beethoven. In character also he shared something of the roughness of the great symphonist. He had a brusque manner and a bitter tongue, and seemed never to consider the feelings of others, though as a matter of fact his underlying nobility of nature was such that his friends endured what they did not like about him for the sake of the things he did do for them, and for his merit. In particular Brahms was bitter against composers. He even dared to fall asleep while a sonata by Liszt was being performed for him by Liszt himself. When informed that some friends of Raff were getting up a subscription to erect a monument to Raff's memory, Brahms exclaimed: "Let them make haste; don't delay a moment, or he will be forgotten before you do it."

Like many another who uses a sharp tongue, Brahms sometimes got more than he bargained for, and it is to his credit that he usually joined in the laughter. He was not afraid to be hit by a truth, and he formed a young composer, "My dear L. you will never become a Beethoven," he was mollified by my unexpected reply. "My dear master, none of us ever will," I answered. "Truer," he said, "than you have helped financially and in many ways, brought him a few manuscripts, Brahms greeted them with such a smile as I have never seen on his face. He said, "I sometimes he would apparently listen to me, but when it was over make no remark about it, but discerningly ask where the unhappy composer bought his food." He said, "He is a poor fellow, but he is a talented cellist and composer. As you know, he was given in Vienna, after a performance of his first symphony, at which both composers were present, the title of 'Gentlemen'—Gentlemen, Gentlemen, 'Gentlemen, composing is very difficult; yes, very difficult indeed.' After hatingly repeating this bromide over and over, he suddenly perceived Popper and saw a chance for a flying start. He said, 'Composing is very difficult. Composing is much easier, gentlemen. But on that point my friend, Popper, can give you a tremendous example. He has composed a symphony. Popper got up smiling. "Gentlemen," he said, "I have informed you that I know all about copying. I do not know if it is right in this. I only know that if I were to copy, I would be Beethoven. I would be that master composer, and that would be Beethoven. And that my friend, Brahms, can give you more

It is to Brahms' credit that he joined in the laugh that followed as heartily as anybody.

## How Mother and Teacher May Work Together

By Mae Aileen Erb

Before commencing lessons, an understanding should be had between mother and teacher in regard to the child's practice. The mother should be impressed with the fact that the child's progress is dependent on his regular and systematic practice. She should also understand that the responsibility for this practice rests on the parents and *not on the teacher*. It is the teacher's part to *instruct* and the duty of the parents to see that these instructions are followed.

The length of the practice period and its regular time each day should be decided on and strictly maintained. From the very start the child will thus form a habit of routine work and will understand that his daily music period has as definite a time and length as any of his school hours.

It is an excellent plan, even though the mother's musical knowledge is limited, for her to supervise the child's practice every day if possible; if not possible every day, then for the first three days after the lesson—until the child has the lesson preparation well under way. The mother will then become familiar with the lesson assignment and, even though she cannot be right with the child at the practice hour during the last few days of the week, she can hear if the playing is going smoothly and improvement is being

This practice supervision by the mother will require one-half hour to an hour of her time daily, but it will be a money-saving proposition to her, for, instead of her child studying music for six or seven years in a desultory fashion before being able to play passably well, she will be rewarded by a brilliant little player in just half as many years.

sons may have been few and not of the best, will gradually advance musically with the pupil; she will acquire a taste for good music; she will learn facts of the great composers and of their works; she will be better able to appreciate the efforts of the teachers; and last, but not of least importance, through her untiring interest, the child will keep interested.

Parents in thousands of homes sit with their children in the evenings and help them with their school work; is it not just as reasonable to expect them to assist the child in the preparation of those lessons for which they are paying considerable money?

The teacher will gladly direct and help the mother if puzzling questions arise.

## Muscle Strength in Piano Playing

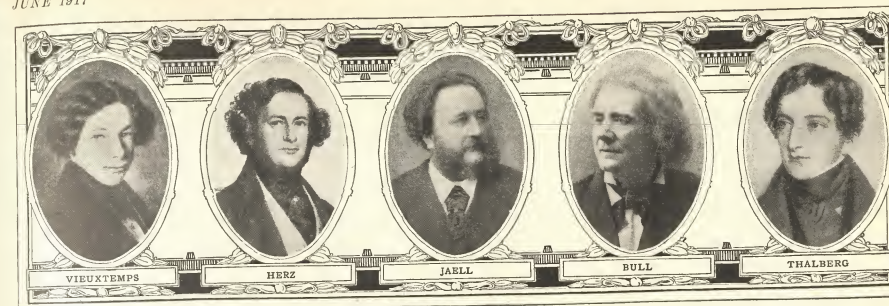
By Ruth Buck

Very seldom does a musician realize the fact that takes a great amount of power to play the piano, but science here and elsewhere has demonstrated that the aggregate power expended even in a simple piece is almost incredible. The softest notes seem to require no exertion, yet less force expended with them brought about the invention of the steam engine. With the lifting of the kettle lid on the stove Watt the expansive force of steam was discovered, and it took more power to sound delicate notes. One can easily prove this by taking a handful of coins and placing them one after another on a single scale until it is depressed, and then weigh the pile. The weight will represent the exact force expended on a light note. For fortissimo playing, the exertion is necessary, and calculations have shown that a force equal to six pounds weight is necessary.

It is more difficult to find the proper needed chords, for there is not the double amount of expended on a single key; for though undoubtedly a much greater force is used, it is spread throughout the various fingers to the different keys. The following gives an idea of the tremendous force really brought to play. Some scientists are reported to have made tests for an example Chopin's last study in C Minor. It takes two to a half minutes to play this and it was estimated to be the lightest playing made a pressure of two and a half tons, in the aggregate, while three tons were brought to bear by the heaviest playing. In other tests it was found that to play the average key in Chopin's music would require anywhere from twelve to eighty-four tons of force.

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## The Antics of Ante-bellum Virtuosi

By LORNA WALSH

I need hardly recall the case of Vieuxtemps, to whom Bull is a mere cipher; he made nothing, whilst the latter coined a fortune. Ask William Wallace if this is not so?"

### Vieuxtemps' Failure

Viennese, perhaps the greatest violinist of his time, came unadvertised one year after Bull, but his great European reputation did not seem sufficient to insure his success; the bribed newspapers had no space for any praises but Bull's; there were no musical critics of either training, discrimination or independent musical opinion to champion his right to first place; there were raw musical audiences, whose understanding was no higher than many of the gallant ballads, catches and glees. So, to relate, there were, during the contest of these ante-bellum Viennese, the illustrious, the illustrious, the illustrious—Roseny, Sivori, Artot, Hauser—was the violinist successful financially.

Amid the thunderous waving of Bull a dissenting voice is heard from the French colony in New York, who represented his exaggerated praise. "Parisians," wrote the *Harvard Gazette*, "are not so easily won by the beautiful French style, nor the four elements, science, taste, nobility and elegance, that go to make up a great playster." They should have excited the astonishment of the French, rather than the French, and they were not the greatest violinist, his advertising and Paganini tried to draw the crowd, he possessed a charm of interpretation and personality that attracted the French. "The Norse of the Saga—tall, slender, with a shock of blonde hair like a mistle of old—as he stood before his audiences, daimonic wisdom and a certain nobility of plain, simple music that Americans of that time could understand—popular and patriotic songs, and airs with variations, rarely heard in the United States." The *Independent Musical Review* said, "You go to hear O. Bull, rather than to hear and feel his music;" again, "The music of Bull is not so much to be heard as to be considered as an executive power, excels them all, always excepting Vieuxtemps." Bull made extra big money for popularity by his compositions in praise of America. "The *Harvard Gazette*," wrote the *Harvard Gazette*, "the latter surely must have brought down the house, if we know anything of the tastes of the

### Vieuxtemps' Popular Failure

Vieuxtemps, on the other hand, was too sincere to use any means other than his great art to attract attention. His programs were of a more serious character. He was criticized by newspapers for playing "too many flourishes and not enough tunes." They reported that at his first concert in New York, in 1844, as "A very stylish jam, more germane to the humor of befuddled breakfast than the abandon of verpessitude." The calibre of American criticism is still further shown by odious comparisons with Sivori, a clever violinist of low standards and cheap programs. Vieuxtemps toured with Thalberg in 1857, in "high pressure" con-

certs a newspaper called them, characterizing the virtuosos as "intrepid wrestlers both"—the highest praise critics then thought they could bestow. He toured also with Christine Nilsson in 1870.

Bull netted \$80,000 from his first tour of 200 concerts, and \$20,000 besides for charity affairs, finally accumulating a large fortune in his subsequent five tours, the last in 1879, shortly before his death, at the age of 70. Long before this, however, he had started "farewelling"—Patti's esteemed preceptor, no doubt—leaving in the wake of his musical successes a crop of helpful influences and evil precedents.

An amusing story of Bull is told by Maretzek in "Crochets and Quavers." In a western city Maretzek was standing at the door of the concert hall when a well-dressed young man put a broad hand on his shoulder, saying,

"Look-a-here, stranger, can't yer let a feller know when all this confounded fiddling will come to a end?" (Bull was playing.)

"Wall, I guess I like music, too—but why don't ye begin with the show? I would like to see the Bul that's sartain, then I'd ter home."

Sivori, in 1846, and Remenyi, in 1848, reached out to hospitable shores, copying Bull's sensational methods in advertising and interpreting his music. Both were the favorite pupils of Paganini; both were fine technicians, played popular American programs, patriotic songs—each excelling in the music of his respective country. Both were also excellent interpreters of Hungarian dances, and coming next to Bull in popularity. Upton, the Chicago critic, tells of Remenyi's quaint concerts. The former was a very handsome man, with a very good friend's house, had seen him go afterwards to the clock and stop the pendulum, saying, "This clock shall mark the hour when Remenyi played to you." Short time after his death he wrote Upton, saying how fit he still was, "so I shall keep on, and I will play after I have gone, ten million years for Cherubim, Seraphim

There was Hauser's tour in 1850, indeed, a thrilling one, for he was not so great a technician as his predecessor, but was more original in composition of attractive pieces, still popular with violin students, and the ladies were infatuated with him—that, above all, spelled success. The female proprietress again, "Shedding her mantle of respectability," and declaring that she would be over with me here; nothing would remain but to pack up and go; the male portion visit our houses and patronize artists and productions that they have thought proper to seal with their approval. Matters little if the gentlemen like this or that artist, nor is it necessary that the muses should be even as attentive. Beyond the large cities the ladies also patronize the arts."

He toured part of his time with Jenny Lind, and got into difficulties with Lola Montez, erstwhile favorite of the czar.



Meanwhile, the piano-pounders had come. De Meyer in 1846, and Herz in 1848, and such antics as they cut up pale into colorless tints and such things as they did the development of the instrument, capable of feats of strength and endurance, brought forth a crop of aerobic, superficial pianists called "gymnasts" who rushed through Europe playing *Storm* and *Battle* pieces. Chickering was responsible for the coming of the one. Previous to this here, to exploit his piano, he had feminized the world of piano playing by, he told his spinets with sewing tables and mirrors. They were called "rattle-boxes," because of the pandemonium caused by the rattling of the keys. Of course, all the spoils and thimbles up to the ceiling. When not busy with the spinners or their quilting were playing the *Battle of Froque* or *Railroad Gallops*, with aids to realism as attachments to the piano to make the railroad cars go off at the opportune moment or little red wheels run up and down the rails. Herz and De Meyer were surprised to find that their concert by these open-eyed girls so eager to learn that they engaged to take lessons from them during their few weeks' stay in each city. They took their money, but could not have been so glib. And how they played! The concertations for the guileless American ladies, who pummeled the instrument with thumbs, fists, elbows and shoulders, until the "very sweat fairly poured from them," if they had turned a somersault at the finish it might have been in perfect keeping with the "very best of performance." They carried their expenses away in proportion to the money expended; refreshing their waning powers during intermissions by coquetting with the ladies in the parquet. They played airs with variations, and lightning and thunder pieces, and some with music-box effects, many of which were compositions of a valuable nature. They responded to encores with improvisations on *Yankee Doodle*, *Hail Columbia*, or other patriotic songs. Sometimes De Meyer went so far as to drum out variations with a drum, while some gentlemen are said to have played a drum, some a bell, some a German horn, acting as though in the presence of capable critics.

Never were plans so carefully prepared as by De Meyer for the capture of American dollars, the arts of advertising reached supreme heights, and he only by a Barmecide's magic escaped the fate of his only by a Barmecide's magic escaped the fate of his letters, of vivid imagination—puffs, press notices and photographs of appearances before all the crowd of heads of Europe were invented again, which the press here was bribed to publish. A French caricaturist was engaged to make a caricature to adorn the top of his programs, representing De Meyer with a couple of grand pianos slung across his shoulders, a cigar in his mouth, from which a shower of flames of smoke poured, and a huge bag of money in his hand, marked Boston, Philadelphia and New York, whilst, with giant strides he tramped across country, on a roadway paved with the bars of his composition, *March of the Armies*.

On his arrival in Boston he bade forty gentlemen, "the nucleus of whose opinion is fame in our little musical world," to his rooms to give him a taste of his choice art. He seated them in a large hall, a "short sort of great gallery," with flying light and dark blue eyes. He seemed to tear up great masses of chords by the roots and scatter them about with furious joy; his brow seemed almost to melt from his head; his whole body quivered, as he would have said, "with triumph on his audience, spring from his seat as if from a race horse, and as the one piano was vibrating like twenty he would rush as if into the arms of the other, laughing and shouting and shouting, 'How delighted am I to see you doing things he had done.'"

The records of the Philadelphia Musical Fund Society show that he received \$400.00 as soloist at one of their orchestral concerts—a very large price in

those days. His second tour, in 1868, was even more sensational than the first, but it failed to reap the same rich harvest. By this time American audiences had grown weary of the piano-pounders—"the piano had become an intolerable nuisance in the concert hall," a New York musical paper of that year said.

Herz sought to recoup his fortunes lost in the manufacture of pianos in Europe. At his first concert in Philadelphia he was introduced to his audience with such a flowery speech that he lacked power to answer it; his concert placards had announced that the hall would be illuminated with 1,000 candles, but on that auspicious night a dear mathematical soul counting eight shorn went at once to the office to demand her money back. That Herz played upon America's weakness for noise and the stupendous is exemplified in the farewell concert in Philadelphia, announced as a

It opened with *Homage to Washington*, performed by 1,800 voices and 6 orchestras, at the end of which the bust of Washington was crowned with a floral wreath; *Concerto de la Constitutionist*, composed and played by Herz for the occasion; a speech by a lady orator on the rights of women and the American people; the suffragists were just then putting forth the first test shots of oratory; and the climax in *Hail! Columbia*, played by all the military bands of Philadelphia and the surrounding cities. Some time later Dwight raised his voice in protest against these monster concerts as artistic sins in their noisy triumph over the first American canteen to do so.

—the first American pianist named Wolowski, who had suffered a financial loss in the cause of the independence of his country, came to mend his fortunes by playing on two pianos at the same time, and by undertaking to play 400 notes in a single measure. Unfortunately there was no greater genius there to contest his claims and little hand bills, advertising these marvels, were stuck mysteriously on people's sleeves, hats, and coat tails. There was Jaell, 1832, of whom Boston, through a great deal, was justly proud to boast the talent, although as Dwight said, "he constituted his talent, and had the power to raise American pianists to the clouds, only that he was too apt 'to forget himself in the gay sunshine of applause.'" He tossed New England maidens pretty compliments in his compositions called *The Belles of Boston*.

New York was not then the sole arbiter of musical

even then as a musical critic; she often refused to accept New York's judgment in regard to new virtuosos "we shall wait," we often heard her say, "to decide for ourselves."

Exist, the piano-pounders and enter the first regular artist, the first real gentleman at the piano, and do a delightful to relate, an American, Gottschalk, in 1851. A handsome young man of twenty-three years, a native of Paris, from whom he had received his musical education, he was a man of great personal charm, of great and attractive personality; he had toured France, Spain with great success, finding his pieces played everywhere, returning home with decorations from all kingdoms. No more gyrations, no more old ladies from the platform, no more stolen glances at the audience. Gottschalk was a real gentleman, a real artist. He was seated at the piano; at his instrument; he approached the latter with hands encased in immaculately white gloves, leisurely moved, when seated. Berlioz said: "He possessed the elements of a consummate pianist." And his audience, his admirers, his admirers, his admirers, his admirers." Wonderful criticism for a young man who those days of Chopin, Liszt and Thalberg!

However, he was not received enthusiastically first. He says in his Journal: "At the time of my return from Europe I was constantly deploring the want of interest here for pieces purely sentimental . . . , to attract it became necessary to astound with *lours de force*." He had not long to complain, however, as an era of sentimentality soon set in, and girls all over the country threw away their books and sighed for years to come over the *Hope*, *Pastorella*, and many others of his works.

they adored the handsome, passionate Creole of New Orleans, and what admiration had he in turn for his African audiences! His main points of attack were the boarding school centers. Of Rockford, near Chicago, he says, "It possesses three seminaries and four hundred pupils. . . . He speaks of the school as a place to awaken the intellect of certain compositions . . . to attract the attention of the pretty bachelors on the right or left, and . . . or 'pretty girls as an exception,' 'they are the most interesting element (girls from the boarding schools) upon which my attention rests.' "The desire for cultivating the mind and purifying the taste is an imperative necessity among American women who have never found elsewhere in so high a degree."

His programs were made up chiefly of his own works, although capable of giving concerts of the works of Beethoven and Bach. One of those near brilliant critics of the time commented thus: "It is gratifying to observe a citizen of our glorious republic exhibiting Beethoven and certain other classical odd fodies." The truth is, Gottschalk made no attempt to educate America. He acknowledged the place played by music brought the largest returns, obliged to play for the support a large family of brothers and sisters. Still, his concerts were a vast improvement upon those that preceded, both in interpretation and material; his technique was flawless, his touch of exquisite beauty. His compositions were decidedly original and of musical value, though not of the most serious type and moved in boarding school and conventional

and are still played in America's taste for magnificence. The concerts were composed of many plans. One in San Francisco consisted of fourteen, before which the very last moment, one of the pianists fell ill and rather than travel to the local, untitled musical center of the city of mining camps, but each to the instrument less, Gottschalk's action of the piano was surreptitiously removed, placing someone there in the remote notions of playing. Perhaps, but for an early death at that, in 1869, in South America, he might have exerted a more serious influence. American taste. Amy Fay wrote from Berlin at the time, "What a romantic way to die to fall from his instrument while playing." He had golden teeth, that I can say in the world, I think—more than that, I and nine hundred and thirty-one other American girls once felt for him still linger in my breast."

Thalberg was the first pianist of great European reputation to come, in 1856. The son of a prince, favorite of kings and the rival of Liszt; in the prime of life, forty-four years old, at the height of his powers, the originator of a whole new school of piano effects; he toured the country with Veselovsky, according to only his own compositions, and, according to the other two, quite the opposite, for a time—Ame-never does anything by halves—but possessed of a lasting musical value. He was fittingly called "Aposle of brilliant emptiness." We gather from the playing parook of the sparkling Irina, the glowing and sparkling of a Gotschelle. It was quite the most reasonable thing to do to attend his concerts, of which he gave often as many as three a day—morning, noon, and evening in New York and an afternoon and evening in Brooklyn. At the afternoon affairs tea and

Then the war broke out, the virtuosos flew and when all was over the serious musical education of America began with the first opportunity to hear the classics, through the efforts of an American, William Mason, and later the coming of the grim and finching Rubinstein, in 1872. This marked an important epoch in our musical life—our first concert composed entirely of the classics, courageously adhered to, in spite of the fact that there were few of our audiences capable of appreciating them.

THE aim of existence should be to make one better and to satisfy them. If by education we abolish the craving to tyrannize and oppress, if no living being would feel it, replacing it by the wish to see others happy, the world would be better for we should have got rid of a want whose satisfaction was at the expense of others, in favour of a want whose satisfaction came as a free gift from the satisfaction of others. — Thomas Mann

The

*This department is designed to help the teacher of theory, history, etc., all of which properly*

**A Dissatisfied Pupils**

"I have a pupil I have taught the standard etudes from Czerny to Greener and Bach, the easier sonatas of Mozart, Haydn and Beethoven, with occasional operatic selections, and regular technique. He now thinks this good preparation for a conservatory. Although the young lady is improving, yet she is not satisfied, and says only her fingering has improved. She says she practices two hours on some days and none on others. In studying history and theory. She thinks her work is dry. Can you suggest a line of work that would be more attractive?"—P. 28.

"I have a pupil I have taught the standard studies from Czerny to Cramer and Bach, the easier sonatas of Mozart, Haydn and Beethoven, with occasional operatic selections, and regular technique. Do you think this good preparation for a conservatory? Although the young lady is improving, yet she is not satisfied, and says only her fingerings has improved. She says she needs two hours on some days and none on others. Is studying history and some theory, she thinks her work is dry. Can you suggest a line of work that would be more attractive?"—F. S.

Your curriculum is an excellent preparation for conservatory entrance, on condition, of course, that your pupil has done her work well. The fact that she omits her practice on some days is damaging evidence that she is careless in her study, and is not thoroughly convinced of the necessity of regularity. She cannot expect to make satisfactory progress under such conditions. If she does not attend to her practice regularly and vigilantly she should not blame you for unsatisfactory progress. Possibly the work you have selected for her has been too dry for her intelligence.

The fact that she is preparing to go to a conservatory does not necessarily mean that she should be musically intelligent to an exceptional degree. Many students go to the large conservatories who are intelligent, but not particularly gifted in their musical aptitudes. They have much to be learned, not only in the technical aspects of music, but have discovered to their sorrow that they were hardly even mediocre in their capacity, and had to undertake a good deal of hard work to develop before developing an appreciation that was up to standard requirements. I would suggest that it is important to awaken a greater appreciation of the value of the modern pieces. I do not mean "operatic selections" but genuine piano compositions by good composers of to-day. These may be more in accord with her temperament and through them she may be led to Beethoven and Bach. Have you ever used in your work the *Historical Analysis of Piano Music*, by E. B. Perry? These two books you

"Is there a special rule for fingering, a matter that troubles me greatly? In E flat, for example, is the fingering based on the scale of that key? I am always at sea when I encounter a passage with no fingering marked. How am I to know which fingers to use?"—T. E.

The only special rules for fingering are those which apply to the scales, arpeggios, and routine passage work. In your pieces and etudes all melodic and running passages should of course conform to the scale or key in which they belong. But even in this there will be many emergencies which will necessitate an alteration of customary fingerings. As a general principle it may be said that the hand should be so held that the five fingers fall over five keys, unless there is extension

gers fall over five keys, unless the thumb is used. Shifts are made from one finger position to another as the necessities demand, just exactly as in the scale of C major, when the thumb passes under the third or fourth finger, the latter should quickly shift to a position in which the finger will fall over the five keys beyond. This principle makes your setting of the fingers for the first few passages. Where there are black keys the thumb usually falls on the first white key above a group of black keys. In the key of one flat, for example, the thumb will fall on F and C. This will also be the case in many cases, although there are exceptions. You should make your fingers so comfortable that the fingers will shape themselves as comfortably over the keys as possible. Use your fingers in the most natural order when there is nothing to prevent, and place the thumb at the most convenient point when the passage continues farther up the keyboard, and when the exercise is of a descending character.

## Conducted by N. J. COREY

*This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.*

"Will you please give me your opinion in the matter of a music teacher going from one town to another taking pupils from the local teachers? If a teacher has good standing should she not get work where she is best known? Such teachers pose for something superior, and people patronize them because they come from a distance, and charge a big price, although producing inferior results."

The conditions which you outline in your letter you should catalogue as business trials. Every business man is bound to encounter, many of which seem superfluous and unnecessary, and yet they have a way of cropping up in some new direction every little while. The trouble you mention belongs solely to the business side of your life, and is not a personal one. As soon as you are in your own work, the more you will be annoyed by the unscrupulous and fraudulent methods of fakes. It is true that a teacher whose standing is good should secure patronage. His or her reputation is a great asset, and he or she should work all the harder in face of conditions such as you mention to increase your own reputation for faithful, conscientious and thorough work. Try in every way to secure loyalty of your constituency. You are right on hand to get the best of the world, and are every way doing excellent work after the poser has departed. If your poser is producing inferior results he will soon outsize himself, and be appraised at his proper rating. At worst he will likely prove a nuisance to the next town where he can find another set of gullible people. As soon as he becomes known in a place he can no longer get work, thus proving that there are cases in which it is better not to be too well known if one is looking

"Do you think that selections from Bach's LITTLE PRELUDES, Clementi's SONATINAS, etc., are suitable for the reed organ, to be used in connection with Landon's SCHOOL OF REED ORGAN PLAYING, Vols. III, IV?"—P. J.

Many of Bach's little pieces can be played admirably on the reed organ. They serve an excellent purpose in helping to form the taste. Some teachers use them as technical material; but this should be disguised from the pupil, for he always has a tendency to dislike anything that he considers to be an exercise. Do not give too many of them at a time, however, or fatigue will follow. Certain movements from the standard Sonatinas may also be used in the same way. Movements that are too flagrantly pianistic should be avoided. A great deal of music is published now suitable for the reed organ, catalogues of which may be had by addressing the publisher.

"How soon should a child of five or six years be put at the piano? I have been using the Batchelor-Landon *Kindergarten Method, Songs for Little Children*, by Gaynor, and Presser's *Beginner's Book*. Would you advise me to continue this?"—G. M.

In using the Batchelor-Landon Method you will need to be guided by its directions as to procedure. The Beginner's Book cannot be improved upon. If the child can be induced to continue two or three weeks upon the table in the first, excellent training will be accomplished. If the child is not correctly, much will be lost. The child must be induced to continue, and often their parents are not sufficiently intelligent to realize what is being accomplished. There are many who consider that they are being swindled but the child is not practicing on the table. During the first week after the notes and staff have been introduced it is an excellent idea to have them first practiced on the table, as when the sense of correct motions in playing the various little pieces and exercises has been formed, they will be able to transfer the motions to the piano. Gaynor's *Songs for Little Children* form excellent teaching material.

"I have a pupil who has the bad habit of striking a key several times in a nervous manner before she can proceed. Can you suggest a remedy?"—M. G.

Plenty of slow practice to begin with, and never play without counting aloud. Then she should never begin a piece until she has first formed a mental conception of just how it is going to be played, and continue suddenly to play it. She should think his or her music will have little difficulty in overcoming the fault you mention. It is sometimes caused by a sort of unconscious self-consciousness. Teach your pupil to keep the mind free from self, and concentrate upon the task in hand, whatever it may be. If the conditions are favorable, whatever it may require, she should endeavor to effect a change of tempo, or of style, or of study should not at any time be played faster than it can be played without stuttering and at the same time constantly counting aloud.

2. Also for another pupil ready to begin the third grade, who is sixteen years old."—T. M.

1. The most progressively arranged collection of studies for the period you mention is Liebling's first book of Czerny *Selected Studies*. Many of these first book are very melodious as well as instructive. If you find this progressing too rapidly at any time during the course of it, change to Book I of *Selected Studies* by Loeschhorn. The two together will provide an admirable introduction to the second grade. In combining the two you may find it advisable to omit a few from each, choosing the most interesting or most needed for any given necessity.

2. The third grade pupil should be ready to take up the second book of Czerny-Lieblich. Mathew's *Studies in Phrasing, Memorizing and Interpretation* you will find most useful and interesting for many pupils. Do not forget that Heller's *Opus 47* belongs to this grade although there are a number of them that may well be omitted. The amount of valuable and interesting teaching material is getting to be so great that a teacher can no longer afford to let his pupils spend their time over dull things.

"If obliged to drop my playing on account of neuritis, could I teach theory in some school?"  
—S. L.

A long letter details arm failure, diagnosis of physicians as neuritis, disappointment because of firm progress in playing, and the impending necessity of earning a living. The writer has been unable to deal with the pathological side of the matter which, of course must be referred to a good doctor. If well trained in theory I see no reason why S. L. cannot teach it, while, here, the writer has been so hard enough but has no line to give support. This being the case, and a fair advancement having been accomplished, why cannot elementary pupils in piano be attempted also? Even though resting your arms is a primary illustration of the worst of neuritis is that it is a trouble that requires time, and sometimes a good deal of it, for cure. Complete submission might as well be accepted first as last, and then the cure will be complete. Therefore may your plans to begin elementary teaching on your present equipment. Keep your nerves as quiet as possible and even take your progress as it comes. If you say, it will be necessary to begin to earn your living after a few months, why not start to lay your plans after a few months practicing hard, simply keeping up what you know in a very good way. Then when the opportune time arrives, take up your piano study once more, start slowly, however, and progressing little by little until you feel you have your full strength. Then you will be able to carry out all the strong when you overcome it.



## Getting the Most Out of a Musical Magazine

By Edward Hardy

To get the most out of your musical magazine you should read the articles quite slowly, make sure you have thoroughly understood each point, and mark—either by underlining the passage with a blue pencil or by any other method—such hints that strike you as being of use. The mere fact of having understood it will help to make it stick in your memory. You should also keep a fair-sized notebook—one with lettered index preferred—and write in it the hints you wished to keep.

Under S a page could be for Scales, another for Study or Studies, T. Touch, P. Pieces, etc. Under these titles you could make such entries as the following:

- (S) Hints on Scale playing.
- M. Stevick, 1916, Etude, Page 93.
- (T) Types of (modern) Touch.
- Scharwenke, 1916, Etude, Page 103.
- (P) Types of Pieces.
- 1916, Etude, Page 379.

Sometimes in an article on a distinguished musician—pianist or singer or violinist, etc.—there is mentioned in just a couple of lines or so some valuable hint on one particular branch of technique. This could be copied out completely. In a very short time you will soon have a more interesting book than it is possible to buy—a book in which every sentence written appeals directly to you; a book you can pick up at any odd time, when it would be too much trouble to labor through a treatise, or wade through a pile of magazines.

## Valuable List of Pieces

Sometimes readers write asking for a list of easy, brilliant or moderately difficult pieces or studies; these could be copied down under their respective headings. These lists should prove of value to you, together with a special selected graded list which the publisher will gladly furnish without cost. They will also help to save you money. Many students buy music that is so far beyond them that they cannot possibly use it for years. Valuable hints are often given in the Questions and Answers column. Often you will find someone has asked for information on your own difficulty, and, if not, you have the same privilege of asking and obtaining the information required.

To young teachers these remarks apply equally well, only I suggest they keep a book specially for studies and pieces. Divide the book into six grades. On one page write studies and on the opposite write pieces. Between each entry leave a space of four to six lines, so you can write your experience of them. For example: "Found these very useful." "Children like them." "Good, but rather dry." "Useful to give while the children are learning scales (or arpeggios)." "Do the same for the pieces." "All pupils like this." "Nice piece, but contains a few octaves." "Useful at times, but poor quality." "Easy, except for one passage containing three notes against two." "Brilliant, showy and effective, sounds more difficult than it is."

## Stop! Look! Listen!

By C. W. Fulwood

If more teachers were acquainted with the science of Psychology, in its relation to Pedagogy, they would learn to appreciate the value of properly estimating the limitations of attention power in children.

Unless great effort is made to secure the child's real interest, not his artificial interest, the attention will be of short duration. Even when the child's interest has been secured it is not possible for his little mind to go on concentrating for the periods of time which many teachers impose upon them. Ten minutes is a very long time for a child of ten to think upon one subject.

The signs of fatigue are easy to detect. The least bit of listlessness is one of the best of indications. Then stop and play for the child. Play the prettiest, brightest piece you know, tell an interesting musical story and watch how readily the child will respond when you turn to the music again.

Remember, practice with a weary mind is always wasted practice.

## A Highland Laddie

An Analysis of Mr. Perry's Composition in this issue of THE ETUDE

The idea here embodied is of a peculiarly playful, quizzical character, yet not without tenderness and poetry; of genuine Scottish tone, reproduced with admirable fidelity in the music. It was at first suggested by a charmingly characteristic engraving.

A comely old lady, in the picture doorway of a Scotch peasant, sits just within the open doorway of a simple cottage, her neglected knitting and idle hands lie in her lap. Her head droops, and her eyes are closed. She is evidently napping. Prominent on a opposite wall, just facing her, hangs the portrait of a handsome youth, in the jaunty cap and gay plaid of the Highlander, his face and figure eloquent with health and strength and buoyant animation. From a certain resemblance in the woman's face, and the look of the affectionate pride which it wears, it is evident that the picture is that of her own absent bonny boy, the sub-



EDWARD BAXTER PERRY.

ject of her last waking thoughts and present dreams. Entering the door from without, approaching swiftly but softly, so as not too soon to disturb her slumbers, comes the Highland Laddie himself, the living original of the picture, his eyes dancing with mischievous glee, as he steals forward, enjoying in advance her start and glad surprise when she wakes to find him whom she thought so distant close beside her.

The music is at once pleasing and graphic. The first strain should be played softly and gracefully, suggesting the dreams of the waiting mother; the second with more energy and decided contrasts, as if telling of her sudden awakening and startled surprise. Then the first strain repeats, stronger and more animated than before, and we may fancy her gaily recounting her dream to the returned wanderer. The third strain gives, in a mellow baritone melody, his answering voice; then one more subdued repetition of the first strain, closes the composition, as with tranquil reflection on the remembered pleasure.

The peculiar Scotch inflection of the melody must be brought out distinctly. Those familiar with *Robin Adair*, *Kelvin Green*, and similar Scotch songs, will at once recognize the metered sixteens on the first and fourth beats of many of the measures, a characteristic of all Scotch music. These should be played precisely as the words "Highland Laddie" are pronounced, with a marked accent on the first syllable, gliding to the second, which is much lighter and detached from what follows. On this account the piece will be found an excellent study in rhythm.—EDWARD BAXTER PERRY.

## Developing Absolute Pitch

By Eda Ellis Perfield

Why is it that, although there are many ex-training exercises on the market and a large number of teachers are teaching ex-training, there are so few possessed of real inner hearing? It is because the majority of exercises are based on pitch instead of tone, and hearing is not feeling through the ear. If it were, many musicians could not, hence would not, tolerate their unmusical speaking voices.

In our public schools we do a great deal for the eye and touch. Pupils create drawings, paintings, paper cuttings. They paste, mould and build. But what is being done for the inner ear? Nothing but rote songs and imitative, interpretative work, which is only hearing; nothing is being done to create inner feeling through the ear.

Private teachers spend hours with pupils trying to develop absolute pitch, to enable them to name any key played. I care nothing for absolute pitch. Those who have it are often greatly distressed when they are required to look at a piece in one key and sing it in another. If pitch is so important why have one in so many printed books in several keys and pitches? It is considered very wrong for a public school teacher to start a song on any but the exact pitch of the key note. She must always sound the pitch pipe, then *do, re, mi, up* or down, to the key of the piece. This demonstrates what I call "leaping on authority." How shall we ever know the compass of our voices if we always lean on the pitch pipe? Harmonic feeling is the important thing.

There really is no such thing as a single tone, because each tone overtones a chord. Fundamentally and finally, music consists of chords, not single tones and certainly not scales. Play the highest or lowest key on the piano and ask the teacher to sing that tone. He cannot because the pitch disturbs his hearing. The majority of us have been "pitched to death." We have not been trained to hear tone. Play a familiar melody and alternate the tones in very high and very low pitch and the average music teacher will not even recognize the melody. I do all I can to eliminate pitch; I develop tone. I have had teachers in my class who had been drilled on "absolute pitch" and thought they had well-trained ears who could not write a modulation, even after I gave them the first tone. They heard pitch but did not feel and reason tone.

Here is a test: Play one tone, *move it*, then play it with 60 different chords, including triads and seventh chords, see if the teacher and pupil can write these chords, to BE, to KNOW, to DO, but only KNOW and DO the things that make you BE. Some teachers give guides for naming any key played, as: EG, AC, FDC, GBC. Pupils memorize the tone of these, the teacher then plays E, the pupil knows that it is E because it completes the word "EG," etc. The first letter of any of these "words" is easily recognized by singing and completing the latter part. Of what musical value is this? Here is another guide: Play A, then G and the progression of A going to G, then E, then play C, E, G; then play F to E, D to C, then B, C. This little melodic progression is memorized, then the teacher plays A and the pupil knows that it is A because it progresses to G. If B is played it goes to C, etc. The pupil must be able to start any pitch in this melody. This is only a pattern and is not founded on true inner feeling. Now, I will play A to G, C, E, G, F to E, D to C, B, C and harmonize each in several different ways and A will not even feel as though it must progress to G, F will not go to E, etc. Harmony decides the tendency of the tones, and unless we can definitely feel and reason tones in chords our hearing is not what it should be. If we wish to develop real inner hearing we must teach tone, not pitch.

If I play any key on the piano and one pupil names it, another B, another C, etc., then I play a chord sentence, and even though each pupil spells it differently, will the chord relations and progressions be disturbed? Certainly not! The musical feeling is not disturbed. The one who has the God-given absolute pitch may say that he gets a great deal of satisfaction out of knowing the exact key in which the orchestra is playing, or the exact pitch of a high or low note being sung. I grant this, but it is of no musical value. If I listen to a piece in G and think it is in G, I am getting just as much out of it musically as if I thought it was in G. Hence, why not develop the thing that is of real value and not waste energy, time and money on drills that are of no musical importance.

## A HIGHLAND LADDIE

FRED L. MOREY

A descriptive analysis of this number by Edward Baxter Perry will be found upon page 384 Grade IV.

## Allegretto



## CONCERT POLONAISE

A fine concert or recital number, with the true rhythm and swing of the *polonaise*, Melodious and well-written throughout, brilliant and showy but lying well under the hands. Grade VII.

W. M. FELTON

Polonaise moderato M.M. ♩ = 108

*mf*  
*energico*  
*mf appassionato*  
*f*  
*poco accel e cresc.*  
*ff pesante*  
*rit.*  
*mf a tempo*  
*Last time to Coda*  
*Un poco lento*  
*mf cantando*

*poco rit.*  
*mf marziale*  
*a tempo*  
*mf*  
*poco rit.*  
*rit.*  
*D.C.*  
*CODA*  
*poco*  
*cresc.*  
*ff Più animato*  
*molto cresc.*  
*poco allarg.*  
*molto rit.*  
*ff*



## CHARGE OF THE CAVALRY

LUDWIG RENE

An interesting military piece, based largely upon bugle call effects. Grade III.

Allegro M.M. = 132

*mp* Bugle

*mf*

*mf*

*mf*

*p*

*p scherzando*

*calmato*

*a tempo*

*p scherzando*

*sfz*

*il basso ben marcato*

## MOONLIT NIGHTS

SERENADE

ALBERT FRANZ

An expressive song without words, introducing as its third theme a quotation from a famous modern piano piece, Grade III.

Moderato poco moto M.M. = 96

*mf*

*mf poco animato*

*cresc.*

*f*

*mf rall.*

*mf a tempo*

*cresc.*

*fz*

*mf*

*Fine*

*cresc.*

*f*

*mf*

*rall.*

*a tempo*

*mf*

*mf poco animato*

*cresc.*

*mf rall.*

*mf a tempo*

*cresc.*

*f*

*fz*

SERENADE-Mozzkowski

*mf*

*mf con espress.*

*a tempo*

*rit.*

*mf*

*rall.*

*p*

*da*



JUNE 1917

# OLD COMRADES MARCH

H. D. HEWITT

A brisk  $\frac{6}{8}$  movement in the military style, to be played in the orchestral manner. Grade III.

INTRO.

Vivo

SECONDO

Musical notation for the Intro and Secondo sections. The Intro is in 6/8 time, marked 'Vivo', and features a piano (p) dynamic with a marcato (marked) articulation. The Secondo section begins with a first ending (1) and a mezzo-forte (mf) dynamic, followed by a crescendo (cresc.) and a forte (f) dynamic.

Tempo di Marcia M.M. = 126

Musical notation for the first system of the main march, marked 'Tempo di Marcia M.M. = 126'. It features a mezzo-forte (mf) dynamic and a marcato (marked) articulation.

Musical notation for the second system of the main march, continuing the marcato articulation and featuring a forte (f) dynamic.

Musical notation for the third system of the main march, featuring a first ending (1) and a forte (f) dynamic.

Musical notation for the fourth system of the main march, featuring a second ending (2) and a forte (f) dynamic.

Musical notation for the Trio section, marked 'TRIO' and 'p' (piano). It features a marcato (marked) articulation and a first ending (1).

Musical notation for the fifth system of the Trio section, featuring a marcato (marked) articulation and a forte (f) dynamic.

Musical notation for the sixth system of the Trio section, featuring a piano (p) dynamic and a crescendo (cresc.) marking.

JUNE 1917

# OLD COMRADES MARCH PRIMO

H. D. HEWITT

INTRO.

Vivo

Musical notation for the Intro and Primo sections. The Intro is in 6/8 time, marked 'Vivo', and features a piano (p) dynamic with a marcato (marked) articulation. The Primo section begins with a first ending (1) and a forte (f) dynamic, followed by a crescendo (cresc.) and a forte (f) dynamic.

Tempo di Marcia M.M. = 126

Musical notation for the first system of the main march, marked 'Tempo di Marcia M.M. = 126'. It features a mezzo-forte (mf) dynamic and a marcato (marked) articulation.

Musical notation for the second system of the main march, continuing the marcato articulation and featuring a forte (f) dynamic.

Musical notation for the third system of the main march, featuring a first ending (1) and a forte (f) dynamic.

Musical notation for the fourth system of the main march, featuring a second ending (2) and a forte (f) dynamic.

Musical notation for the Trio section, marked 'TRIO' and 'mf' (mezzo-forte). It features a marcato (marked) articulation and a first ending (1).

Musical notation for the fifth system of the Trio section, featuring a marcato (marked) articulation and a forte (f) dynamic.

Musical notation for the sixth system of the Trio section, featuring a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking.



JUNE 1917

## SECONDO

Musical score for the SECONDO part of "THE ETUDE". The score is written for piano and features a variety of musical notations including chords, arpeggios, and dynamic markings. The key signature is one flat (B-flat). The score is divided into several systems, each with a treble and bass staff.

Key markings and dynamics include:
 

- f* (forte)
- mf* (mezzo-forte)
- p* (piano)
- f marcato* (forte, marked)
- ff* (fortissimo)
- sf* (sforzando)
- mf* (mezzo-forte)
- poco grm.* (poco grama)
- di osso* (di osso)
- ff al fine* (fortissimo, all the way to the end)
- sf* (sforzando)

The score includes various musical notations such as chords, arpeggios, and dynamic markings. The tempo is indicated by the title "THE ETUDE".

JUNE 1917

## PRIMO

Musical score for the PRIMO part of "THE ETUDE". The score is written for piano and features a variety of musical notations including chords, arpeggios, and dynamic markings. The key signature is one flat (B-flat). The score is divided into several systems, each with a treble and bass staff.

Key markings and dynamics include:
 

- mf* (mezzo-forte)
- cresc.* (crescendo)
- f* (forte)
- ff marcato* (fortissimo, marked)
- f* (forte)
- mf* (mezzo-forte)
- f marcato* (forte, marked)
- ff* (fortissimo)

The score includes various musical notations such as chords, arpeggios, and dynamic markings. The tempo is indicated by the title "THE ETUDE".



JUNE 1917

## DENNIS AND NORAH

Mr. Scott's *Irish Sketches*, *Top o' the Mornin'* and *Donnybrook Fair* have both proven very popular. The third and last of the set *Dennis and Norah* differs from the other two, equally attractive. It is a slow movement, in the nature of a duet for voices, the two parts blending and answering one another in a delightful manner. Grade 4.

JOHN PRINDLE SCOTT

Slowly and tenderly M.M. = 72

JUNE 1917

## EVENTIDE

LULLABY

WALTER ROLFE

A gentle and graceful *slumber song*, employing some original thematic material as a fitting introduction to quotations from two famous melodies, Grade 3.



## SPANISH BALL SCENE

A characteristic  $\frac{9}{8}$  rhythm, well carried out, melodious and interesting. A brisk, light touch will be required and firm accentuation.

Grade IV.

CARL MOTE

CARL MOTER

With animation M. M.  $\text{♩} = 88$  .  $\frac{2}{4}$   $\frac{5}{3}$ .

*il basso staccato*

*a tempo*

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*cresc.*

*marcato**msf*

•

—

inf

•

ff

ff



## IN STEP

AU PAS  
MARCHE ELEGANTE

L.J. OSCAR FONTAINE, Op. 140, No. 2

A graceful movement, of the promenade or processional march type. One of Mr. Fontaine's most melodious efforts. Grade IV.  
Marziale M.M. ♩ = 108

ff sf mf f rit. *al tempo* mf f p

*Piu animato* p mf

*D.C.*

ff sf mf p *D.C.*

LOVE'S DREAM  
WALTZ

F. LISZT

The well-known melody by Liszt, from his *Liebesträume No. 3*, rearranged as a waltz-movement. Very attractive and easy to play. Grade III.

Valse moderato M.M. ♩ = 54

mf p f



## EVENING SONG

An artistic conception, affording excellent practice in left hand *arpeggio* work and in double-note passages in the right hand. The themes must be well brought out in both cases. Grade 4.

LÉON P. BRAUN, Op. 9, No. 5

Andante con espressione M.M.  $\text{♩} = 48$

Page 400 THE ETUDE

*mp*

*allegro*

*mf*

*slower*

*p rit.*

Andante con espressione M.M. ♩ = 48

*p*

*accel.*

*f*

*rit.*

*a tempo*

*un poco rit.*

*a tempo cresc.*

*f*

*poco - a*

*poco rit.*

*dim.*

*Fine*

*Primo*

*dim.*

*cresc.*

*rit.*

*f*

*Tempo 1.*

*cresc.*

*dim.*

*rit.*

*D.S.*



## GIGUE IN G

In the style of one of the old English dances, diatonic both in melody and harmonization. There is an almost explosive accent upon the first beat of nearly every alternate measure. This gives vigor and character to the whole. Count four to the measure. William Michael Watson was a well-known English song writer (1840-1889). Grade 3½.

Allegro vivace M.M. ♩ = 144

MICHAEL WATSON

Measures 1-16 of the Gigue in G. The score is in G major, 12/8 time. It features a lively melody with frequent accents on the first beat of alternate measures. Dynamics include *fz*, *mf*, *cresc.*, and *ff*. The piece concludes with a *Fine* marking.

Measures 17-32 of the Gigue in G. This section continues the energetic melody and accompaniment. Dynamics include *fz*, *mf*, *f*, *ff*, *p*, and *pp*. The score includes fingerings and articulation marks. The piece ends with a *cresc.* and *ff* dynamic, followed by a *D.C.* (Da Capo) instruction.



# MARIQUITA

## SPANISH DANCE

RICHARD FERBER

A lively Spanish waltz movement, very characteristic in rhythm and tonality. Although easy to play, the effect of this number is rich and brilliant.

Allegro con spirito M.M. ♩ = 72

VIOLIN

PIANO

The score for 'Mariquita' is written for Violin and Piano. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a lively tempo of Allegro con spirito at 72 beats per minute. The Violin part features a melodic line with many triplets and slurs, while the Piano part provides a rhythmic accompaniment with chords and single notes. The score includes various dynamic markings such as *f*, *ff*, *p*, and *sfz*, as well as performance instructions like '2d time accel.' and 'Fine'. The piece concludes with a final flourish in the Violin part.

This page continues the musical score for 'Mariquita'. It features the same Violin and Piano parts. The tempo changes to 'Poco meno mosso' in the middle section. The score includes performance instructions such as 'a tempo', 'cresc.', 'rall.', and 'rit.'. The piece ends with a final chord marked 'D.C.' (Da Capo). The Violin part has a final flourish, and the Piano part concludes with a sustained chord.



## AMERICAN NATIONAL ANTHEMS

Since it is most fitting at this time, and in response to numerous requests, we present these fine new and playable organ arrangements of the National Anthems.

## THE STAR SPANGLED BANNER

The words are by Francis Scott Key (1779-1845). The tune once known as *Anacreon in Heaven* is ascribed to Dr. Samuel Arnold (1740-1802). Arr. by HARVEY B. GAUL

Moderato

Manual Sw. Full Oh, say can you see, By the dawn's ear-ly light, What so proud-ly we hailed at the twilight's last gleaming, Whose broad  
Pedal Ped. 16' & 8' to Sw. stripes and bright stars, thro' the per- il- ous night, O'er the ram-parts we watch-ed were so gal-lant-ly stream-ing? And the  
Sw. Full Gt. to Sw. before Couplers'ockets red glare, bombs bursting in air, Gave proof thro' the night that our flag was still there. Oh, say does that star spangled  
Ped. to Gt. ban-ner yet wave, O'er the land of the free and the home of the brave? all Couplers  
Build to Full Organ Full Pedal  
If so desired, the last three bars may be omitted.

## AMERICA

*My Country 'Tis of Thee.* The words are by Dr. Samuel Francis Smith (1808-1895). The tune, which is of ancient origin, is sometimes ascribed to Henry Carey (1690-1743)

Moderato

Sw. Solo My country, 'tis of thee Sweet land of lib-er-ty, Of thee I sing; Land where my fa-thers died, Land of the Pil-grim's pride.  
If it is desirable to play the theme loudly, Play the Solo on St. Trumpet, Full Choir to Sw. for accompaniment.  
Ped 16' to Choir.

From ev'ry mountainside, Let freedom ring. Gt. to Sw. Full  
Ped. 16' to Gt. Allarg. Solo Tuba  
If so desired, the last three bars may be omitted.

## LULLABY

An artistic miniature by one of America's best-known song writers.

Charles Henry Meltzer

WARD-STEPHENS

1. Hush - a - bye, ba - by, and rest; Kiss me and come to my breast;  
2. Hush thee. O hush thee, my dear; Fear not, for moth-er is near.  
Day and its wor-ries are done, Night and its peace have be - gun, Ba - by has wear-ied of play,  
All the good an-gels of light Guard thee, my ba - by, to night. Ring-ing thee round in a row  
Soon she will wan-der a - way In - to the shad-ow of sleep Ba - by is long-ing to creep, to creep.  
See how they (gleam and they) glow; Watch o'er my ba - by they'll keep, Now that she's fall-en a - sleep, a - sleep.



# THE LOVE OF WHICH I DREAMED

A dainty and original love song. Mr. Jordan is a singer and well as composer, hence his writings all fit the voice admirably.

JULIAN JORDAN

**Moderato (All pauses long)**

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## The Lucky Stars of Opera Stars

SUPERSTITION and the stage have been as closely associated in the past as have come a famous singer, all because some good fairy broke his 'cello strings. Actors are notoriously superstitious, and superstition does not always escape the opera star. There is a great American singer who ascribes much of his success to divinations of the planchette-board, which the average man or woman considers a kind of superstitious machinery in which one should put no faith whatever. This singer tells how the rôles he was to study were clearly indicated to him through the familiar device of old-fashioned soothsayers.

What is really an accidental opportunity is often made into a manifestation of the working out of some superstition. A celebrated 'cellist finds that one of the singers is missing from the cast in a coming operatic performance. For months he has listened to the opera from the orchestra pit. The strings snap upon his 'cello and he is late for the performance. He is met at the door by the manager, who is seeking for a substitute. The 'cellist throws on the costume, walks out

on the stage, and in an hour he has become a famous singer, all because some good fairy broke his 'cello strings. Adeline Patti, while traveling with her husband over the Welsh hills, was compelled to stop because of a breakdown. Her husband insisted upon the diva going fishing with him. Result: a cold that cost the famous singer \$100,000.00 in lost engagements.

Sometimes a very small matter may change the entire plans of an artist. An amusing tale is told of Mme. Albani. She had planned to make her debut at the Drury Lane Theatre, under the late Colonel Mapleson, if he found her voice satisfactory. By the merest accident her cab driver took her by mistake to the Covent Garden Theatre, where she was heard by Mr. Gye, whom she believed was Colonel Mapleson. He saw at once that he had a great find, and induced the singer to sign a contract before he revealed his own identity. Albani made an immediate hit, and raised the fortunes of Covent Garden enormously, while Drury Lane suffered.

## American Grand Operas

Why are there not more American grand operas? As well ask why are there not more American "Hamlets," American "Iliads," American "Les Misérables." Few people have any idea what the composition of a grand opera score means. There are not more American grand operas because there are not enough Americans with the experience, training, genius and persistence to write them. The mere mechanical work is enormous in itself. To copy the score of a grand opera is not unusual for the composer to spend months and months in the most tiresome kind of pen labor.

With the patience of an Edison, the philosophy of an Emerson, the artistic breadth of a Sargant, and the generalship of a Grant combined with high musical talent, we may some day have an American parallel to Tristan and Isolde or Die Meistersinger. As a matter of fact we have already had in America operas which show a higher degree of musicianly scholarship than many much lauded musical works coming from Europe.

Some of the recent grand operas produced in America put many of the operas in the repertoire to shame in many ways. Yet the public demands that peculiar combination of drama, music and vocal opportunity that often is more of an accident than intent upon the part of the composer.

Noteworthy operas by American composers are by no means of recent introduction. William Henry Fry, who was born in Philadelphia (1813-1864), produced his Leonora in this city as early as 1845, and his Notre Dame de Paris in 1863. Many other Americans have written operatic works, including George W. Brastow (whose Rip Van Winkle was produced in New York in 1855, two years after Verdi's Trovatore), J. K. Paine, Silas G. Pratt, Converse Horatio W. Parker, Victor Herbert (American by adoption, not by force of circumstance), and lately, Reginald de Koven, whose "Canterbury Pilgrims" has handsomely fulfilled the enthusiastic hopes of his friends.

## "One-Opera" Composers

The production of a great opera is a sufficient triumph for any man, but the natural inquiry is, "If he could write one masterpiece, why not another?" There are many analogous instances in literature. Gray's "Elegy in a Country Churchyard" is a famous example. The writer of one of the most mellifluous poems in the English language wrote practically nothing else which has survived in popular favor.

In opera most of the composers who are known as "one-opera" composers are victims of the vagaries of genius rather than lack of effort. This may not have been the case with Rossini, whose "William Tell" and "Barber of Seville" are the sole survivors of about forty works for the stage which ranged in plot from Cinderella to Queen Elizabeth of England. But Rossini was lazy—inferentially lazy. Other composers, however, have seriously striven to write works of permanent interest but have failed pathetically. Among them must be included the following, whose masterpiece is given with the date of its first production: Giordano ("Andre Chénier," 1896), Balfe ("The Bohemian Girl," 1843), Mascagni ("Cavalleria Rusticana," 1890), Ricci ("Crispino e la Comare," 1865), Auber

("Fra Diavolo," 1830), Humperdinck ("Hänsel and Gretel," 1893), Flotow ("Martha," 1847), Boito ("Mefistofele," 1868), Leoncavallo ("I Pagliacci," 1858). Many others could be added, but these suffice as illustrations. Often a real injustice is done to the composer by the fact that an opera does not depend entirely upon its music in its appeal to popular favor. Many musicians contend that much of the best music Mascagni has written is to be found in his "Iris," which is rarely given and not to be compared with the brutal and plectan "Cavalleria Rusticana." The combination of music and libretto is rare. Fortunate are the few men like Wagner, Boito, and Wolf-Ferrari, who have had the gifts to build both. Mozart, while unfortunate in some of his libretti, wrote so charmingly that his music has survived despite some very feeble plays. Verdi had the gift of Boito as his librettist, and Puccini has been fortunate in having fine books for all his pieces. The gift of turning out melodies is exceedingly rare. Mozart had it, as had Verdi, and some would declare that Sir Arthur Sullivan in his lighter pieces was similarly blessed.



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## Department for Singers

Edited for June by S. Camillo Engel

### Who is to Blame for Vocal Success or Vocal Failure? Teacher or Pupil?

MANY years ago a number of railroad accidents occurred in Germany, none of which, it was ascertained, was caused through culpable negligence of any of the railroad officials; but careful and thorough investigation disclosed the fact that some of the engineers could not distinguish red from green, were color blind, which circumstance alone was the cause of the mishaps. Since then, every engineer has to submit to an examination of his eyesight, and accidents, through colorblindness at least, do not happen again, because engineers to whom there is no difference between red and green are no longer entrusted with a train.

If it had not come under my own personal observation, I would never have believed it possible that there are persons—and teachers at that—who cannot differentiate between a voice of tenor and one of bass quality; between that of a soprano and a contralto character.

The false conclusions of ignorant voice trainers are based on the circumstance that raw voices often shout (instead of sing) the high notes, or blend out the low tones. Among the many cases having come under the writer's observation the following two shall be mentioned: A young man whose very speaking voice disclosed a deep bass, and who, at his voice trial before the writer, sang the D in the bass clef under the five lines quite easily, was trained by his teacher for a tenor. The other one was that of a young seventeen-year old girl, whose unmistakable lyric soprano was by her teacher believed to be a contralto and trained as such, almost losing her voice. Whatever became of the young man, I do not know, as, soon after he commenced studying with me he had to leave the city. But the young woman is still with me and is now, after a year and a half of hard work, in a fair way to recover her voice which, when she came to me, consisted of a few half tones, all that was left of a, as her mother told me, once beautiful voice.

#### How to Parallel a Teacher

Having drawn the parallel between the railroad engineer and the voice trainer, it is left to the reader to draw the conclusion therefrom.

Again I hear the old question arise, "What is one to do, how is one to proceed, in the selection of a teacher?" The answer is, "Think, and if you can't do it, learn to do so." From all sides one hears the same complaint that burnham in the aggregate does not think. It lets the individual do it and the mass follows the leader blindly, as a herd of sheep. In connection with this statement, I quote from Mr. Thomas Whitney Surette's article "Community Music" the following passage: "The whole tendency of modern life and of modern education is to 'delegate' those functions which have to do with our inner being. We delegate our religion to a preacher or to a dogma; we delegate our education to a curriculum smoothed out by a committee; some of us even delegate the forming of an opinion on passing events to a leader who presents them to us in a Current Events class."

To this I may add that our politics are thought out for us by the political leader or boss; our opinion of a musical performance is shaped by the critic of the newspaper, and so forth.

If the pretender happens to get a student whose voice is as extraordinary as his physique is capable of withstanding the onslaughts of his teacher's ignorance, that student will succeed, not on account of, but in spite of, his teacher. The fortune of the pretending teacher is now made, because the "unthinking" mass, considering nothing, weighing nothing, investigating nothing, takes it for granted that it is the popular teacher's merit that made the pupil; whereas, in reality, it is the pupil who is the making of that particular teacher. But, as the majority of voices are just the opposite of the extraordinary, the pretender will, as a rule, work as much havoc among them as the proverbial bull in the china-shop. If, however, the individual would think, develop his critical faculty and judge for himself, he soon would estimate the pretender at his real want of value and escape his misdeeds the much damage would have been inflicted.

#### Students with Lazy Brains

How lazy the average student's brain is may be illustrated by the following fact: A young baritone, having come to the writer to have his voice tried, told him that his first teacher taught him well, judged his voice rightly to be a baritone, and developed it nicely. Circumstances compelling him to move to another city, he continued his studies with a new master, studying with him for an entire year, though he felt all along—in a hazy sort of way—that his voice was being maltreated by being forced into a tenor. The thinking student will not be blinded by the artificial halo encircling a teacher's name, taking it for granted—on the strength of the artificial halo, that everything he is made to do must be right; but will meditate, arrive at certain conclusions and then ask the teacher why and the wherefore. Should the teacher think himself so intelligent as not to deign to give his reasons; or, if willing to do so, be unable to lucidly and convincingly explain them—then, too, the student should quit him.

The play of mystery has gone forever. More and more we do admit the light to shine on subjects that formerly were guarded as secrets. The very doctors tell their patients in simple understandable terms the nature of their diseases and how they will go about to cure them. It is an indisputable fact that the pernicious activity of the pretender is the cause of the broken-down voice. But what is the reason that, having survived the vicissitudes of the preparatory years, one singer becomes preeminent in the musical world, and the other an object to a curriculum smoothed out by a committee? Some of us even delegate the forming of an opinion on passing events to a leader who presents them to us in a Current Events class."

become the owner of a pearl, but does a hen ever know what to do with it? So, likewise, B—may he have a fine voice; but does it follow that he knows how to sing, what to make of, or with it? To the public at large it suffices that they have a voice. It does not differentiate between that and the art of using it. The singer, noticing the impression he makes on the outside world, proceeds, or rather struts, on his "happy-hear-nothing" path, bearing false witness of the general public's blissful ignorance.

What does the voice-flogger (a voice-bugger is he who knows nothing else, recognizes nothing else, but the voice; coddles it, dotes on it, worships it. It is the "a" and "z" of his being) know of ideality and style? Nothing. Only to the thinkers, or to those whose infatuation with their voices does not blind them to the necessity of using their brain, can both be revealed. On the one hand, conscious and painstaking selection of beauty and perfection, excluding everything imperfect; on the other, a crass ignorance, a lack in sensibility of beauty of tone. The spirit of the ideal one is animated by the desire to widen his musical horizon by studying piano, harmony and history of music. That of the other is inanimate; his dormant state is quickened into only one desire, that of winning applause. The aspect before the public before the start of a smirk, a bow, and the establishment of a certain intimacy between himself and the occupants of the first rows by means of nods and winks. A sort of mutual recognition of belonging to the same brotherhood of incompetency passes between them. The one, incompetent to do; the other, to judge. It is a fact that whilst the student of every other branch of music has acquired and is willing to acquire a broad musical education, the singer alone stands satisfied with mere voice culture. An insatiable thirst for knowledge urges the singer who uses his brain, to study foreign languages thoroughly enough to at least read and understand, if unable to speak, them. His counter-type thinks himself well-nigh perfect as he is not to deign to give his reasons; or, if willing to do so, be unable to lucidly and convincingly explain them—then, too, the student should quit him.

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#### From Rung to Rung

The users of brain recognize the fact that it is only by "stepping from rung to rung of the ladder" (as Mue. Schumann-Heyn expresses it) that one can successfully climb to the summit of the art. The others, true total abstainers

from brain-ferret, recognize nothing except that, having a voice, what's the use of going to all that drudgery? A very well-known singer of the New York Metropolitan Opera Company is reported to have said: "Why should I study any more? The public applauds me and I get my price." He was unaware, when he disclosed his mental attitude towards the heavenly art, that he exposed himself as a caricature of a true artist. What to the one is full of fascination is to the other as a troublesome fly to the sleeping person, a disturbing factor which has to be kept away. This much and more can be said of "ideality." However, "sufficient unto the day is the evil (reluctantly exposed) thereof." Now, how about style?

#### Strive for the Highest and Best

Continuing to strive for the highest and best in art, the one who considers the brain as important (and more so) as the voice, whilst rejoicing in its new-found beauty, is arrested by the expression "style." It is puzzling; it concludes to think, and the conclusion arrived at is that style, being a distinctive and characteristic mode of presentation and expression of a period or school, it will not do to sing Handel like Schumann, or Brahms like Reynaldo Hahn. So ho! for the acquisition of style. Books on the different periods and schools of music. The road, information is acquired on the cultural history (art, literature) of the different peoples; in short, a never ending desire for mind-enrichment stimulates the real high priest of the art of singing to read, read, read. The other, bliss him, is also very much interested in reading—what the newspapers have to say about his performance of the night before.

A merely sensuous tone-effect, however beautiful, is not the sole aim of the thinking singer; his understanding of the "bel canto" reaches far deeper. If the composer strives to express a poetic thought musically, the ideal singer is stirred to the depth of his soul to convey the spirit of the poem as well as that of the music. Such a singer, before the public, loses his personality entirely. He transcends the limits of his surroundings and takes his willing audience with him into the realm of the immortal world. The other, alas! does not lose himself. Placing himself above art, he multiplies before the very eyes of his audience, until his masculine, or feminine, personality fills out the entire stage.

One often hears of a "low baritone" and a "high baritone", the resemblance of the last-named to a heroic tenor with a somewhat heavier voice is so great; and the roles written for a low baritone are so few—and these mostly in operas of the early nineteenth century, which are now obsolete—that one may safely leave a "high baritone" out of one's calculation and classification. The more so, as the few operas with high baritone roles that are yet occasionally performed in smaller German and French opera houses, are sung by robust tenors.

### What Is My Voice?

Division of Voices, as Now Known, a Modern Feature

FORMERLY the male voices were divided into only bass and tenor, and the female into soprano and contralto. In the course of time voices have developed which, so far as tone-color and character, not range is concerned, are in reality neither, even though belonging to the bass, tenor, soprano or alto class. The observant teacher notices not only a difference in the character of voices, but also that, though belonging to the same class, some move with greater ease than others. This leads to an entirely new division of the voices.

A tenor voice, not possessing great volume, of a somewhat feminine character, of easy movement, and having a range between

is called a "lyric tenor"; whereas tones of greater volume, a certain rugged manliness of sound, but less agility than the first named one, appertain to the "robust tenor", the range of which will be found to be between

Although the range decides nothing, I mention it as an additional, though secondary, criterion in testing a voice.

The last picture, an octave lower, depicts the "deep bass" ("basso serio" or "profondo"), with a probable range of

On the other hand the "high bass" ("basso parlante" or "buffo") reveals the picture of the lyric tenor, an octave lower of course. Its range is:

The possessor of this kind of voice is generally endowed with a light, flexible tongue.

Every voice has a row of tones, generally comprising an octave, which exhibits the salient features above mentioned to best advantage. With the lyric tenor it is

One often hears of a "low baritone" and a "high baritone", the resemblance of the last-named to a heroic tenor with a somewhat heavier voice is so great; and the roles written for a low baritone are so few—and these mostly in operas of the early nineteenth century, which are now obsolete—that one may safely leave a "high baritone" out of one's calculation and classification. The more so, as the few operas with high baritone roles that are yet occasionally performed in smaller German and French opera houses, are sung by robust tenors.

The only male voice left to describe is the "low baritone", also called "basso cantante". Its best tones are usually found to be from

its probable range is from

(Don Juan, Alvarico, etc.). This voice boasts of a velvety softness, and a very sympathetic quality, having a tendency towards brightness of color.

**Determining Female Voices**  
Turning to the voices of the fair sex, remarkable sweetness and roundness of tone united to an indescribable charm, especially in the region of

points to a "contralto", the range of which probably comprises

If heard without being seen, it will easily be mistaken as issuing from the mouth of a tenor. Unfortunately composers do not write any more for this truly noble voice, and the few writers who possess voice, and the few singers who possess voice, it is violated by singing rôles that are much too high for them, because it pays better. This leads me to say that nobody—all the claims to the contrary notwithstanding—can turn a baritone into a tenor, or a contralto into a soprano. A baritone may force himself to sing the high tones of a tenor, just as a fat lady sometimes forces herself into a tight corset to look thin; but neither the one or the other carries conviction.

A singer (his voice having been misjudged) may be led to believe that he is a baritone, whereas in reality he is a tenor; such a one may, after a time, come to learn the true character of his voice and sing accordingly; but this can hardly be called changing a baritone into a tenor. The neck being too short, a goose can never be turned into a swan. The varying size of the laryngeal muscles, muscles and cartilages, the determining factors of the class to which the voice belongs, makes the change from one voice-class into another impossible.

One of the rarest, but unquestionably most beautiful, voices is the "mezzo-contralto" (such as Mcdonald, Albani and Shaw possessed). Not displaying the fullness of the contralto's low tones, but possessing the same velvety, smooth quality, it displays a much larger range towards the height, the tones of which are so sonorous as to be often mistaken for a mezzo-soprano. *Amicus* is written for a mezzo-contralto. The tones a mezzo-contralto likes to sing best are from

but its range comprises quite frequently

The quality of the mezzo-soprano is somewhat lighter; its lower tones are not so strong as those of the mezzo-contralto,



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## The Little Folks' Musical Corner

Bright Ideas for Children and Their Teachers

### "There Was an Old Woman Who Lived in the Piano"

By Mrs. George L. Lewis

[AUTHOR'S NOTE.—"How can I begin to teach my little child the notes at the keyboard?" asks many a mother. Here is the outline of a story which any mother may appropriate. The few directions in parentheses merely call attention to points that should be emphasized. The mother's ingenuity will assist her in devising other stories in which the children of the old woman who lived in the piano take on the shapes of whole notes and half notes, and so on, until she has made the case to the needs of the individual child the better.]

Once upon a time there lived an old woman in a piano. She had so many children that she didn't know what to do. Some day, when you are old enough, you may count them all. (Sound keys from one end of piano to other.)

Some children are called "American," some "Dutch," etc., but these children were called "Keys." Their mother had a very strange way of naming them. She called one child (point middle C) "C," another "D," the twins "E and F," another "G," then "A," then "B." But she couldn't have different names for all these children so she just began over again C-D-E and F-G-A-B. And every time she named seven children she did the same thing C-D-E (etc.).

Of course one poor mother could not take care of so many children so she had servants to help her, black servants, 1-2-3-4-5 for every 1-2-3-4-5-6-7 children. One black servant mist mist between every two children (find "C"-servant "D" etc.) except between the twins, for twins like to stay together. Twins' names (stop and learn as attention is on them) are E and F. (Find "twins, E and F" up and down the piano.)

When the mother wants to call her children she sometimes calls "E, F," "E, F," "E, F." (Find the E's and F's that would answer.) Usually she calls "C-C-C-C." (Use discretion as to number of names the child can learn without confusing them.)

You know mothers like their children's pictures taken. When these keys had their picture taken they went just like this 1-2-3-4-5-6-7 and the 1-2-3-4-5 black men and had that group taken, then 1-2-3-4-5-6-7 and the 1-2-3-4-5 black men in that group ----- with a few at the end who had not so many brothers and sisters in their group (say very distinctly) so had to be taken alone. These groups the mother piano had hung in her room. People would look at them and perhaps ask "What picture has the C that I know?"

Perhaps the mother would be in the room and would have to come in and point out the right group, so she thought she would have names for the groups. This "middle" group C-D-E-F-G-A-B she called the "one line group." If anyone said "Where is that C that I saw yesterday, said she just say "Why, in the 'one line group,' the first one" (Find).

(As story is repeated day by day add "two line group," "three line group" and so on.)

When these children went out to play all the groups mixed together, their



#### WAGNER'S INSPIRATION.

In 1839, when Richard Wagner was twenty-three years of age, he made a voyage from Koenigsberg to Paris. The voyage lasted over three weeks, and was terribly rough. The sailors told Wagner that they all believed in the legend of the "Flying Dutchman," that misused mariner who is believed to sell his ship in all kinds of weather, never reaching a port. This inspired Wagner to write his famous opera of that name.

best fun was climbing fences. The fences about their home had 1-2-3-4-5 rails like this (draw ). They called

it a staff. One of their games (this if children have learned to spell a few words) was to spell words by seeing on the fence like this (draw ).

(face). (Find F-A-C-E on piano.) A strange thing about their play on these

five fence rails of the staff is this: each child takes always the same place. F always goes in here (draw ).

A in here (draw ), and so on). Sometimes they have their pictures taken on the staff and they look like this (show ). Now if "C" always takes this place, find his picture here ----- and music -----.

(So begin the idea of reading music.)

#### What Is Accent?

"What is accent?" asked the teacher. "A kind of thump," answered Julia promptly.

The teacher shook her head and turned to Edith. "What do you think an accent is, Edith?"

"A downward impulse," Edith answered slowly.

"That sounds very well, my dear, but please do not think of accent as a downward anything. Accent is not downward at all, it is forward." You will get a perfect idea of accent if you think of it as a forward push. Once, a long time

ago, a celebrated singing teacher said to me "The rule of rhythm is to keep marching." I never forgot the impression that this made upon me and I will add to that, "What do you think an accent is, Edith?"

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### The Dinner Table Orchestra and How it Cured Jack of Laziness

By Thora Mason

"One, two, three, four! One, two, three, four! Oh, how I hate practicing!" I despise it!"

With a boyish whirl around and around on the piano stool, Jack Lamont abandoned his evening work. Watching the rather full hour glass, Jack felt a little guilty as he listened to his mother's voice from the floor above.

"Finished your practicing, Sonnie?"

"Well, nearly," he replied, eying his new book with devious glances.

Not waiting for a second question, Jack curled up in the easy chair before the open fire in the dining room. The maid had finished setting the table for breakfast and Jack absent-mindedly regarded the bright silver. To get a better light on his book, he drew his chair a little nearer the chandelier. Something seemed to be moving on the table.

"Do I hear music?" he said, "sounds like an orchestra, and it sure is!"

The silver forks had suddenly changed their pronged appearance into tiny violins? The spoons into guitars, while the knives stood on end, and were resplendent violin cellos. The salt cellars made sturdy drums, and the tiny spoons were flutes. From behind each instrument, a fairy dressed in sparkles gazed at him. In front of the orchestra stood the leader, costumed in grey, with a tiny black velvet cap perched on one side of his head. He waved his long wand up and down, counting: "One, two, three, four. One, two, three, four. See here, 'cello, keep up, you are a measure behind the rest. Little Flute why do you play so gently? Oh! I must, that great and naughty boy is staring at us. He says he 'hates music.' We here to cure him of this crime. We will punish him."

"Poor Jack was greatly upset and wondered what would happen." The Leader of the Orchestra, hopped off the table and waved his wand in front of Jack's eyes and ears.

"Now," he said, "little Boy I have made you blind and deaf, and you can neither see the notes, nor hear any music."

"Oh! dear," sobbed Jack. "I wouldn't want to happen. Please forgive me for saying what you heard in the parlor, for I really have enjoyed hearing your fairy music."

Jack's penitence was so sincere, that the Leader called out, "Cure effected. The customer the largest part of the delivery charges, otherwise the order will be in our hands not later than August first after that date it will be hardly possible to meet cases to guarantee delivery on these terms."

It will be worth while to take advantage of this plan. All such orders must be made to be delivered; if no time is specified we shall assume that the orders are to be filled at once on the usual terms.

Instantly the blindness and deafness disappeared, and Jack listened with delight to the Fairy symphony.

On and on they played, until the clock on the mantel struck nine, when the music ceased. "Good bye, little Boy," called the Leader. "The Queen of the Fairies sent us to teach you a lesson and to cure you of your daily complaint. We hope we have succeeded."

"Thank you, Jack, my child," said the mother. "Asleep in the chair, when I thought you had gone to bed an hour ago."

"Oh! mother, see how I'll practice tomorrow."

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Schuler's Method for Pianoforte, Book 2.....	.25
Standard Organ Album.....	.25
Standard Parlor Album.....	.25
Standard Song Album.....	.25
Student's Music Guide and Manuscript.....	.25
Lesson Book, Jonas.....	.25
Technical Studies for Left Hand, Paley.....	.25
Twenty Old Hungarian Melodies for Pianoforte, Hartmann.....	.25
Wrist Studies, Perry.....	.25

### Order On Sale Music Now For Next Fall

Before settling down to the summer vacation and while the subject is fresh in the mind, it is a capital plan to make arrangements to receive a suitable and liberal supply of teaching material just a little in advance of the time set for resuming work in the early fall. The advantages of doing this are at once apparent to any teacher whose work has been retarded just at the critical moment, simply because the music supply would be not set out until the last moment when, even though accompanied by a strong appeal to "rush" it through, there are always many physical reasons for delays and consequent disappointment, the chief being that there are so many other orders of a similar character, most of which might have been sent in and filled weeks earlier.

There is no doubt that business conditions will remain about as they have been during the past year—probably the most remarkable in the history of America—and the music teaching profession will receive its full share of the general prosperity. The transportation problem has become increasingly serious, and with the utmost promptness in shipping orders there is bound to be a little slowness in delivery, so the earlier things are started the safer.

For our part we not only guarantee early deliveries, but we shall make shipments by freight to certain distributing points at our own expense, thus saving the customer the largest part of the delivery charges, otherwise the order would be in our hands not later than August first after that date it will be hardly possible to meet cases to guarantee delivery on these terms.

It will be worth while to take advantage of this plan. All such orders must be made to be delivered; if no time is specified we shall assume that the orders are to be filled at once on the usual terms.

Summer New Thousands

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### Music For Community Singing

To meet a constantly increasing demand for such a book we are just getting out a new collection of chorus music which includes all the standard patriotic and national songs of America and the other, great nations, the best known songs that everybody sings, and some of the grand old hymns one would naturally expect to find in a book of this character. It is designed for popular use and we have purposely set a low price, because we believe every facility should be given to encourage the distribution and use of this kind of music, not only to-day but at all times.

There are about thirty songs in the book, with words and music complete, in good, clear music type, all easy to read and easy to sing. For introductory purposes we offer one copy of each purchase for five cents, additional copies ten cents each, less a liberal discount, depending upon the quantity purchased.

Get the introductory copy and after examination write for price on the quantity desired.

### Commencement Music

Commencement programs, even in non-musical institutions, necessarily must include one or more pieces of music. For such occasions we have a large variety of suitable solos, duets, part songs, choruses and anthems, as well as pieces for piano, organ, or band. The prices are: pianos four hands, and two pianos eight hands. To ensemble music of this class we have recently added about twenty bright and pleasing numbers, easily performed and very effective.

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### On Sale Returns and Settlements

As the close of the Teaching Season of 1916-1917 is near at hand, it seems timely to call the attention of our patrons to the annual settlement of ON SALE accounts which are due and expected during the summer months of each year. Early in June there will be mailed to all Schools, Conservatories and Individuals having open accounts on our books at that time, a complete statement. This will include the regular monthly charges, that is, the items for supplies that have been purchased outright, to be paid for monthly or quarterly and due at the present time, and all items that have been sent out as ON SALE music also. With that statement will be found directions to follow when returning music and the settlement of the account. ONE OF THE MOST IMPORTANT DIRECTIONS IS THAT THE NAME AND ADDRESS OF THE SENDER MUST BE WRITTEN OR STAMPED ON THE OUTSIDE OF EVERY PACKAGE RETURNED.

This may seem an unnecessary warning to some of our patrons, but we receive hundreds of packages during the year with no name or address on the wrapper by which to identify the sender, and the dissatisfaction to all parties concerned because of such neglect can readily be imagined. The following general rules should be carefully read and adhered to:

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(2) Small packages of ON SALE music should be returned by mail; larger packages by express or Parcel Post; still larger packages in a wooden box with freight. The mail rate on sheet music up to four pounds is ten cents per pound. For such occasions we have a large variety of suitable solos, duets, part songs, choruses and anthems, as well as pieces for piano, organ, or band. The prices are: pianos four hands, and two pianos eight hands. To ensemble music of this class we have recently added about twenty bright and pleasing numbers, easily performed and very effective.

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### A Revelation for the Vocal World. By Edmund J. Myer

Mr. Myer, who is so enthusiastically admired by all who have read his many books upon the voice (notably *The Vocal Instructor*), has undertaken a new work of concise character, revealing what he, in his long experience as a trainer of voices, conceives to be the great essential truth of all vocal culture. Mr. Myer writes in an interesting and convincing open account on our books at that time, a complete statement. This will include the regular monthly charges, that is, the items for supplies that have been purchased outright, to be paid for monthly or quarterly and due at the present time, and all items that have been sent out as ON SALE music also. With that statement will be found directions to follow when returning music and the settlement of the account. ONE OF THE MOST IMPORTANT DIRECTIONS IS THAT THE NAME AND ADDRESS OF THE SENDER MUST BE WRITTEN OR STAMPED ON THE OUTSIDE OF EVERY PACKAGE RETURNED.

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## BUYING PALMOLIVE 3,000 YEARS AGO

The shop came to the shopper in the days of the first Palmolive. No convenient corner store, no fragrant green cake, but fashions of Palm and Olive oil brought from far countries for the toilets of aristocratic women. And while these ancient customs have van-

ished with the passing of 3,000 years, the world still prizes these two great natural cleansing agents. Not alone for their wonderful natural qualities, but for their still more wonderful combination in

## PALMOLIVE SOAP

Once you become acquainted with the freshest, purest, creamy Palmolive lather, no other soap will satisfy. This is why millions use Palmolive.

Palmolive soap heads the famous line of toilet specialties bearing the name. There is Palmolive shampoo, cold cream, vanishing cream,

powder and rouge, price 50 cents each; Palmolive talcum, lip-rouge and shaving stick, price 25 cents each.

If your dealer does not carry a full stock write us direct, enclosing price of article desired.

Write-and-Package mailed for 25 cents in stamps. Contains 8 favorite Palmolive articles, attractively packed.

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